





Gift

Helen Hagar  
March 6, 1963

745 K81







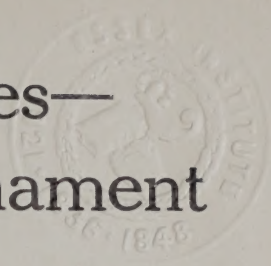








# Modern Styles— Decorative Ornament



By

E. L. KOLLER, A.B., A.M.

DIRECTOR, ART SCHOOLS, INTERNATIONAL CORRESPONDENCE SCHOOLS  
MEMBER OF AMERICAN FEDERATION OF ARTS

MODERN STYLES AND SPACING  
DECORATIVE ORNAMENT

40

Published by  
INTERNATIONAL TEXTBOOK COMPANY  
SCRANTON, PA.

1928

c



3/6/63

Gilt

Helen Hagar

745

K81

Modern Styles and Spacing: Copyright, 1923, by INTERNATIONAL TEXTBOOK COMPANY.

Decorative Ornament: Copyright, 1923, by INTERNATIONAL TEXTBOOK COMPANY.

---

Copyright in Great Britain

---

All rights reserved

---

Printed in U. S. A.

INTERNATIONAL TEXTBOOK PRESS  
Scranton, Pa.



# CONTENTS

NOTE.—This book is made up of separate parts, or sections, as indicated by their titles, and the page numbers of each usually begin with 1. In this list of contents the titles of the parts are given in the order in which they appear in the book, and under each title is a full synopsis of the subjects treated.

## MODERN STYLES AND SPACING

	<i>Pages</i>
Modification of Standard Styles.....	1-33
Modern Forms of Gothic.....	1-11
Fourth stage in learning to letter; Causes of modern modifications; Bulletin and advertising Gothic; Poster Gothic; Railway Gothic.	
Modern Forms of Roman.....	12-23
Modern Forms of Italic.....	24
Modern Forms of Text.....	25
Special Forms of Individual Letters.....	25-33
Letter Spacing and Shading.....	34-68
Spacing the Letters.....	34-45
Shading the Letters.....	46-53
Capitalization .....	54-57
Punctuation .....	58-68
The Lettering Plates.....	69-75
Materials and methods of work; Plates 1 to 7, inclusive.	

## DECORATIVE ORNAMENT

Classic and Period Styles.....	1-18
Modern Adaptations .....	19-60
Ornament Appropriate for Sign Work.....	19-32
Ornament Appropriate for Card Work.....	33-50
Line scrolls; Corner ornaments; Centerpieces; Flat scrolls; Rococo ornament; Floral decoration.	
Harmony of Ornament and Lettering.....	51-55
Pictorial Work .....	56-60
The Lettering Plates.....	61-65
Materials and methods of work; Plates 1 to 4, inclusive.	





# MODERN STYLES AND SPACING

---

## MODIFICATIONS OF STANDARD STYLES

---

### MODERN FORMS OF GOTHIC

**1. Fourth Stage in Learning to Letter.**—Previous Sections have set forth the four standard styles of lettering, Gothic, Roman, Italic, and Text. One purpose of the present Section is to exhibit some of the modifications of these standard styles, as used by present-day professional letterers.

The relation of the training in these modern modifications to the fundamental training in standard styles perhaps deserves here a word of explanation.

It is a natural desire for the beginner in lettering, especially if he is observant of the styles in display lettering that are being used by the best stores, advertising concerns, etc., to want to be able to letter and paint, at once, these *up-to-date* styles, as he calls them. His desire to do at once what one is fitted to do only after systematic preliminary training is akin to the desire of the young pianist who wants to play intricate classical compositions, or even simple accompaniments, before having had training in the theory of music or practice with the scales. It is like the desire of the young student of caricature and cartoon work to be able to draw funny pictures before he has been trained to draw the human figure in its normal proportions or has learned anything about composition.

But, while the beginner's desire to be able to do at once so-called up-to-date lettering is a natural one, it is not a

reasonable nor a logical one. The fact is that he will not be able to draw and use this so-called up-to-date lettering until he has been thoroughly trained in the construction and forms of the standard styles of letters.

Such training in standard and fundamental forms of letters and of entire alphabets, for Gothic, Roman, Italic, and Text styles, has already been received by the student, and he is now ready to attempt to modify these standard styles to conform to the modern trend.

A second purpose of this Section is to give training in the proper spacing of letters and words, and to give the requisite instruction regarding punctuation and capitalization, so far as these enter into the lettering of cards, signs, and the like.

**2. Method of Study.**—As in previous Sections, it is essential first of all to read over the entire Section, before starting actual lettering work. A second reading should then follow, sketches being made as the reading progresses. Lastly, the plates should be prepared and submitted to the Schools.

**3. Causes of Modern Modifications.**—The underlying cause of modern modifications of standard letter styles is the desire of the merchant for something new or unique, so that he may outshine his competitor and attract as great a volume of business as possible to himself.

This striving for unique effects and up-to-date letter styles, largely for commercial reasons, is responsible for much lettering that is so highly ornate and fantastic as to be not only ridiculous but, in some cases, almost unreadable.

There are some modern modifications of the standard styles, however, that are legitimate, and that may well be studied and used. These will be illustrated and described in the following pages. Any one desirous of having a more extended collection of up-to-date letter styles and alphabets can secure a number of books and portfolios, showing such styles, through the advertising pages of trade papers devoted to the interests of letterers, and card and sign men. It is well, however, to accept only the most conservative of these, in order to avoid anything that would be characterized as freakish or eccentric.



**4. Bulletin and Advertising Gothic.**—A comparison of the characteristics of the standard Gothic style of letter, as shown in the standard alphabets illustrated in a previous Section, brings out the fact that there is very little departure from this standard Gothic in the so-called modern or up-to-date Gothic lettering. Even the most original and eccentric letter designers do not feel at liberty to depart very far from the standard proportions. The characteristic of this modified Gothic, as in the case of the standard Gothic, is that the members of the letters (vertical and horizontal) are of the same width, and can be made with a flat, or chisel-edge, brush held perpendicular to the surface lettered.

In Figs. 1, 2, 3, and 4 are shown a few examples of modified Gothic suitable for general sign or bulletin work. Such letters would be very suitable for artistic advertising, or for street-board or window signs, including those lettered in gold leaf. These alphabets possess a certain grace and artistic touch that make them well adapted for refined work.

The alphabet in Fig. 1, for example, is practically the same as the simple brush-stroke, standard Gothic alphabet illustrated in a previous Section, with the following slight changes. In the modified alphabet, the cross-bar of the A is made much lower than in the standard form; the tip of the letter is drawn out into a short stroke. The cross-bars of the E, F, H, M, N, P, and R are placed much higher than in the standard Gothic previously shown. The more rounded letters, such as the lower half of the B, the C, D, G, O, Q, etc., are made almost circular, and the other letters are condensed somewhat, thus making a pleasing contrast and variety. It will be noted, also, that the weight of the individual strokes is lighter.

Fig. 2 shows the lower-case letters that go with the upper-case letters of Fig. 1. These are rounded and full, particularly such letters as b, c, d, e, g, o, p, q, etc.

In Figs. 3 and 4 are shown two other forms of modified Gothic letters that would be suitable for general bulletin or advertisement sign work of the more dignified and artistic kind. Only the upper-case forms of these need be shown.

A B C D E F G H I  
J K L M N O P Q R  
S T U V W X Y Z Æ

FIG. 1

abcde fghi  
jklmnopqr  
stuvwxyz&

FIG. 2

It will be observed that, although these are strictly Gothic letters, they are given slight spurs or finials that add an artistic finish.

All these modern Gothic styles can be made very readily by the one-stroke method previously described, if the letters are not too large. If the letters are above the size for the one-stroke method they can be outlined and filled in, as previously described. Sometimes, with very wide one-stroke brushes, even very large letters may be made for bulletin display work.

It is advisable at this stage to turn back to a previous Section in which were illustrated the standard Gothic forms, and to make comparisons, letter for letter, between those forms and the modified ones illustrated here.

**5. Poster Gothic.**—Fig. 5 shows a very popular and much used form of Gothic that has come to be termed *Poster* lettering, because it was originated by some of the best poster and commercial advertising artists, and is now much used in poster advertising. The alphabet of completed letters is shown in Fig. 5. It will be observed that, although the letters are distinctly Gothic, there are some radical changes from standard Gothic forms as follows:

All strokes, horizontal and vertical, are very heavy and are uniform in weight. The A is totally different from any other standard A, its right-hand member being vertical, and its left-hand member coming down from the right-hand member in a quarter-circle arc. The U bears similar changes; it is like an A upside down and minus the cross-bar. Such rounding letters as C, D, G, Q, R, S, etc., have some part of the contour flattened; the top, the bottom, or the right-hand contour. This feature should be very carefully noted. Observe also that the cross-bars of the E, F, etc., are practically isolated squares instead of horizontal lines, as in other styles of letters.

In Fig. 6 is shown the skeleton construction method of this Poster style of Gothic alphabet. These letters, if used small, could of course be constructed by the one-stroke method; but their usual and most frequent use is on such a large scale



A B C D E F G H  
I J K L M N O P Q  
R S T U V W X Y Z

FIG. 3

that the method of outlining and filling in must be employed. Note how the outlines are made with a good-sized brush, and in long sweeping lines that overlap on the inside areas of the letters, but that give an accurate outside contour for the letter, in each case.

A careful study of the character and directions of these contouring strokes, as shown in Fig. 6, and a reasonable amount of practice work, will give the requisite familiarity with the characteristic form of each one of these letters and the method of constructing it.

**6. Railway Gothic.**—The alphabet shown in Fig. 7 is a modification of the Roman upper-case alphabet whose use is restricted practically to the lettering on railroad cars, engines, coal cars, etc., although it can also be used in cases where an extended or broadened letter will serve the purpose better than a letter of normal proportions.

The diagram in Fig. 7 is sufficiently plain to show the method of proportioning and drawing the letters, without the necessity of giving detailed directions for drawing each letter. Only general proportions can be suggested here, because the sizes and proportions of these letters as actually used on cars and engines by various railroads differ widely. In fact, the master painter of a railroad has standard drawings in blue-print or stencil form, to show the sizes and the proportions of the letters, and these must be followed by the letterer.

For the present purpose, however, it will be sufficient to point out that, with the exception of nine letters, these letters are approximately three times as wide (exclusive of spurs) as their height. Of the nine exceptional letters, the W is the widest, being about four times as wide as high; the width of the M is about three and one-quarter to three and one-half times its height; the X and the Y about the same as the M; and the I and the N being, of course, narrower than the standard width.

The three sets of double horizontal parallel lines drawn across each of the six rows of letters obviously determine the positions and widths of the light-weight horizontal top and

A B C D E F G H I  
J K L M N O P Q  
R S T U V W X Y Z  
1 2 3 4 5 6 7 8 9 0

FIG. 4

Z Y X W V U  
T S R Q P O  
N M L K J I H  
G F E D C B A



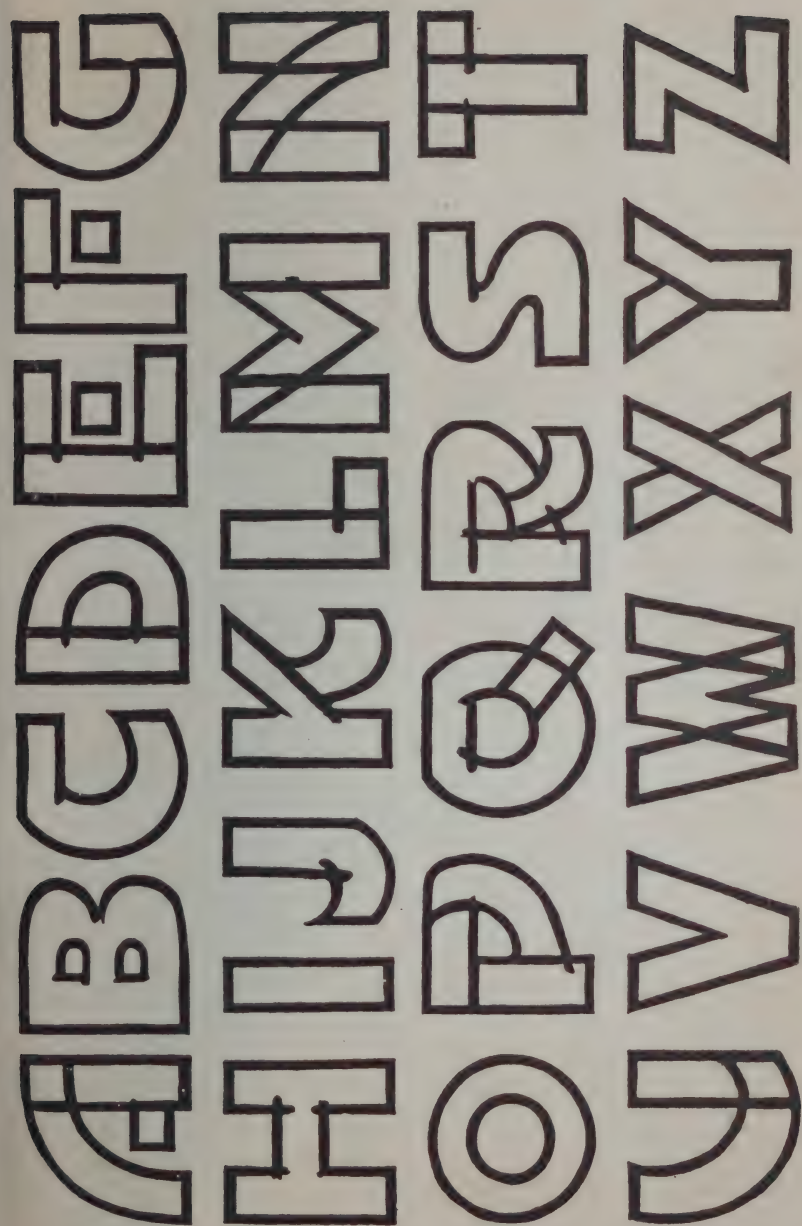


FIG. 6

bottom spurs, and the cross strokes (as on A, B, E, F, G, H, P, R, S, etc.); also the left-hand slanting stroke of the A, and the right-hand slanting strokes of the V, W, and X, and the thin vertical members of the M and the N. These narrower strokes are about one-fifth or one-sixth the width of the heavy vertical strokes. Thus, if the heavy vertical strokes of the H were  $1\frac{1}{2}$  inches wide, the light horizontal strokes might be about  $\frac{1}{4}$  of an inch wide, or slightly narrower.

There seems to be no need for any further detailed directions in laying out these letters. The proportions and general construction are shown with sufficient clearness in the illustration, Fig. 7, to enable the student—so far quite familiar with the laying out of alphabets within the usual rectangles—to lay them out with sufficient accuracy for ordinary use.

This alphabet has here been shown simply to give familiarity with its general characteristics, and in case at some time the necessity may arise to do such lettering for railroad cars and engines. In that case the letterer will have to work from standard blueprint diagrams, as previously explained.

---

## MODERN FORMS OF ROMAN

**7. Bulletin or Advertisement Roman.**—In Figs. 8 and 9 are illustrated an alphabet, upper case and lower case, of the modified Roman style suitable for general card or sign work of the higher grades, and even for some of the more elaborate and artistic forms of window lettering.

A careful comparison of these modified Roman letters and the standard Roman letters previously illustrated will show little alteration of proportions and characteristics, but those that have been made give an artistic touch that is very attractive. The vertical strokes have been made slender, but not so slender as to make the letters thin and weak. The cross-bars of the E, F, G, H, P, R, etc., have been dropped slightly below the half-way point, and the spurs on the ends of cross-bars of E and F have been made to correspond with the spurs on the top horizontal members. A unique feature of this



FIG. 7

A B C D E F G  
H I J K L M N  
O P Q R S T U  
V W X Y Z

FIG. 8



abcdefghijklmnopqrstuvwxyz &

FIG. 9

A B C D E F G  
H I J K L M N  
O P Q R S T U  
V W X Y Z &

FIG. 10

**a b c d e f g h i j**  
**k l m n o p q r s**  
**t u v w x y z**  
**1 2 3 4 5 6 7 8 9**

FIG. 11

alphabet is that the top and bottom spurs, or serifs, are drawn with square ends, instead of tapering ends.

The lower-case letters, shown in Fig. 9, are well rounded, and the square-ended spurs, or serifs, appear here also.

This slender upright Roman can be varied in many ways, by changing the proportions of the entire letters, or of parts of the letters; changing relative positions of cross-bars, sizes and kinds of spurs, etc.; but the modified form shown in Figs. 8 and 9 is one of the most graceful and artistic.

**8. Poster Roman.**—Several modified Roman alphabets, upper case and lower case, suitable for bold display work on cards and advertising posters, and work that must be bold and easily read, as well as artistic, are illustrated in Figs. 10, 11, 12, and 13.

The forms shown in Figs. 10 and 11 preserve, in their general proportions, the standard Roman characteristics, but the letter is so designed as to be executed easily and speedily with a blunt brush. There is very little variation in width between the down strokes and the cross strokes, and the blunt and bold spurs can be quickly made by twisting and turning the brush slightly between thumb and fingers, giving it a sidewise motion at the same time. A little practice with a blunt brush will demonstrate what a simple and practical letter form this is, and how easily it can be made. Blunt-end brushes can be purchased or can be made by cutting off (or burning off on a hot iron) the pointed tip of a red-sable brush.

The alphabet shown in Figs. 12 and 13, while also bold and readable, shows terminal spurs that would have to be carefully placed with a left and a right motion of the same brush that makes the down strokes and the side strokes. A pointed brush should be used.

**9. Motion Picture Title Roman.**—The modified Roman styles shown in Figs. 14, 15, and 16 are known as motion picture title lettering because the titles and captions used by producers of high-grade films are now nearly all hand-lettered in Roman upper case and lower case, such as shown in these three illustrations. Sometimes an italicized form is



A B C D E F G  
H I J K L M N O  
P Q R S T U  
V W X Y Z &

FIG. 14

A B C D E F G  
H I J K L M N  
O P Q R S T U  
V W X Y Z

FIG. 15

abccdefghi  
ijklmnopqr  
stuvwxyzæ

FIG. 16

used for these motion picture titles, as shown in Figs. 17 and 18.

The use of these very artistic modifications of the standard Roman is not confined to motion picture titles. This style is very suitable for special announcements lettered on cards, street boards, or on store fronts, for temporary bulletins and signs, etc. It possesses grace and refinement that are very apparent. There is not a very great difference between it and the standard slender upright Roman letter, except that the spurs and certain terminals have been given an individuality that is very attractive.

Letters such as this can readily be made with the single brush-stroke method, with perhaps some slight touching up in the case of the more ornate letters.

---

### MODERN FORMS OF ITALIC

**10. Upper-Case Brush-Stroke Italic.**—The examples of ornate Italic styles that were shown in connection with the standard Italic alphabets in a preceding Section are in the proper shape to use for modern, up-to-date artistic signs, without any modifications.

It is necessary, therefore, to show only one more example of a good ornate Italic upper-case letter, and this is shown in Fig. 17. It is very evident that this letter lends itself very readily to execution with a flat brush, with the chisel edge inclined at  $45^{\circ}$  to the horizontal. It is advisable to practice these upper-case forms until speed and facility are acquired in executing them.

A letter style such as this, together with its appropriate lower-case form, will be found very useful in combination with some upright Roman or Gothic, on some artistic announcement card or sign. The larger and more important lines of lettering can be made in the upright Roman or Gothic, and may be relieved by occasional lines of this ornate Italic.

**11. Lower Case Brush-Stroke Italic.**—Fig. 18 shows the lower case alphabet to accompany the upper-case letters



of Fig. 17. Particular attention should be given to the artistic, graceful, freehand effect imparted to the lower-case letters of Fig. 18 by the curving terminals of the b, d, f, g, h, j, k, l, p, q, y, z, etc. At the hands of a well-trained and skillful letterer very artistic effects can be secured with this ornate Italic alphabet, particularly when some other words in the lettered composition are upright Roman.

---

## MODERN FORMS OF TEXT

### 12. Text Styles as Used in Commercial Work.

When the various forms of the Text style—Old English, Uncial, Blackletter, etc.—are used in practical commercial work, there is usually very little alteration or change introduced by the letterer. Perhaps, to suit special occasions and uses, he may elongate or condense the individual letters, or add some personal touches, so as to fit the lettering to special shapes and areas.

Further, certain letterers find it of advantage to use special flat pens and brushes for certain classes of flat-stroke work, and the use of these sometimes creates a special form of text letter. These special pens, etc., and the resulting letters will be treated at the proper place.

For the present, it is not necessary to attempt to show special modified forms of Text letters. Reference should be made to the preceding Section and the standard forms of Text letters should be reviewed. These forms can be used, without alteration, for any modern work that may be wanted.

---

## SPECIAL FORMS OF INDIVIDUAL LETTERS

13. **Placing of Cross-Bars, Etc.**—Reference has already been made to the unique effects that can be secured by changing the positions of the cross-bars in the A, E, F, H, etc., of letters of the upright Roman style, so as to secure unique and artistic effects. So, for example, in Figs. 1, 3, 5, and 14 these cross-bars have been raised to a considerably

A B C D E F G  
H I J K L M N  
O P Q R S T U  
V W X Y Z

FIG. 17

a b c d e f g h i  
j k l m n o p q r  
s t u v w x y z

FIG. 18

higher position, and in Figs. 8, 12, and 15 they have been placed considerably lower than their normal positions in the standard Gothic and Roman alphabets.

**14. Modifications of the A, W, U, Etc.**—The top of the Roman A is of rather awkward shape to fit into a lettered composition, being pointed as shown in Fig. 19 (a). Some designers of lettering compensate for this by making the A taller than the other upper-case letters. Another method is to cap the A with a horizontal stroke, as shown in Fig. 19 (b).

In the wider forms of certain Gothic and Roman alphabets the W, if constructed in the usual manner would spread out too much. One method of avoiding this, and at the same time securing a graceful and readable W, is shown in Fig. 8, the first of the two W's at the middle of the bottom line of



FIG. 19

lettering. The method is to form the W as if it were made of two V's overlapping. If this is skilfully done, an original effect is secured.

There are many modifications of the U. In lettering of a more or less architectural character, as for inscriptions in stone, for bronze memorial tablets, etc., the U is usually made like a V (the old Roman form), thus giving the proper classic touch to the lettering. Sometimes, as shown in Fig. 5, the right-hand member of the V is a vertical stroke, and the left-hand member comes down to meet it in a sweeping curve.

**15. Condensed and Overlapping Letters.**—Modifications of letters often become necessary to fit into available space, or for other reasons arising out of the conditions of design. So, for example, where letters are closely placed, it may become necessary or at least desirable to modify the



extremities of one or more letters, or to make overlapping characters. Several such examples are shown in Fig. 20. In the first example, Fig. 20 (a), the vertical stroke is reduced and the horizontal stroke greatly widened; (b) shows to what extent projections may be carried without impairing a legible and symmetrical appearance; (c) shows how a stroke of



FIG. 20

a letter may be carried underneath several letters to gain additional space.

Excellent examples of condensing words by the use of overlapping letters are also shown in Fig. 45.

**16. Serrated-Edge Letters.**—A novelty in letter formation is the broken- or serrated-edge letter, as shown, with shading, in Fig. 21. This type is just as effective when used with letters that do not have shading, and is particularly

strong and vigorous when used on bold Gothic letters, as, for example, the bold Poster letters shown in Fig. 5. Such serrated-edge letters may be made quite artistic and legible, if the general effect is uniform, and if the letters are formed in

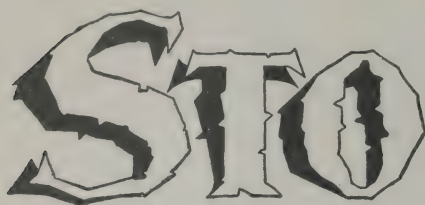


FIG. 21

some particular style of alphabet, as the Gothic, for example.

**17. Miscellaneous Variations.**—The only way to become familiar with a fairly wide variety of letter variations

is to look at a collection of so-called modern alphabets, such as those in this Section, or, to look about one in one's own town or city, or in neighboring towns and cities, and see just what

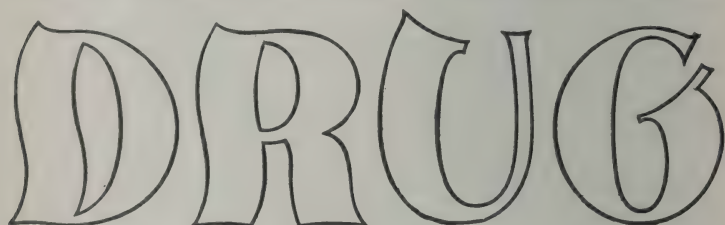


FIG. 22

is being used by the best merchants and advertisers. Care must be exercised, of course, not to select any freakish or illegible styles.

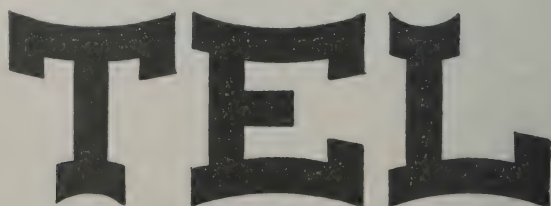


FIG. 23

Two examples of the many miscellaneous variations are shown in Figs. 22 and 23. A common variation of the Gothic, for example, is shown in Fig. 22, in the word DRUG, where

the outlines of the vertical and the horizontal members, usually straight, are given a convex curve effect. Sometimes the curve is compound instead of simple, as in the D and the



FIG. 24

R. Considerable care must be exercised in varying letters from straight-line to curved-line contours, otherwise they will appear freakish and irregular, and perhaps unreadable.

Another form of variation by curves is shown in Fig. 23, where the top and bottom lines of the letters TEL are made with concave curves, instead of straight lines.

Fig. 24 shows a method of giving variation to the spurs, or serifs, of a Roman letter (as the top of an upper-case I, for

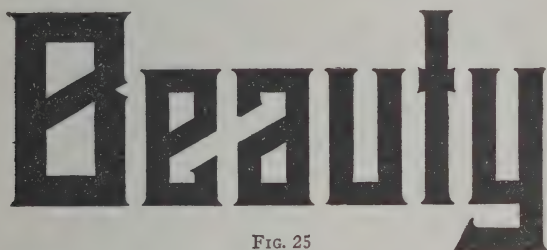


FIG. 25

example), by cutting off the spurs with short right- and left-oblique lines, instead of ending them square, or letting them run out to needle points.

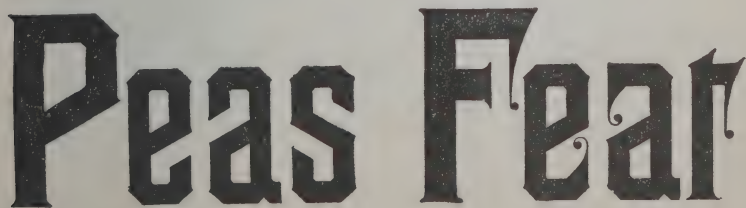


FIG. 26

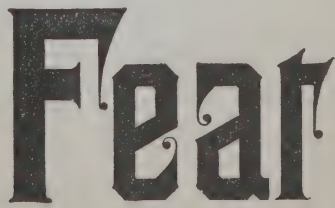


FIG. 27

In Figs. 25, 26, and 27 are shown variations of upper- and lower-case Gothic that give a bold, strong, and yet decorative effect. The cross-bars of the B, P, e, a, etc., have been

given a slant instead of being vertical, and in Fig. 27 the terminals have been run out into a fine scroll and knob effect such as is sometimes used on Old English letters. Such a



FIG. 28

varied style can be used quite appropriately on certain special types of signs, but should not be very freely used.

**18. Closely Spaced Letters.**—The matter of the proper spacing of letters and words will be taken up a little later, but



FIG. 29

it is well to refer here to the method of designing and combining letters to use when it is required to get a rather long word or words in a comparatively small space. The system is, usually, to extend the spurs and thus attach the letters.

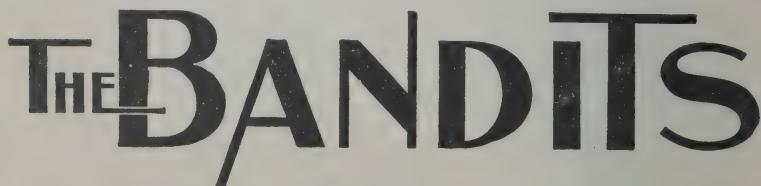


FIG. 30

If carefully done, this does not interfere with their legibility, and often results in a very artistic effect. Some examples of such close spacing by joining letters are shown in Figs. 28 and 29. It will be observed that the Gothic and the Roman



upper-case letters lend themselves most readily to this form of close spacing.

Another form of close spacing is illustrated in Fig. 30, where the small word THE is arranged so as to overlap slightly the first letter, B, of the main word, and the T is extended somewhat above the top horizontal line, so that the cross-bar does not interfere with the other letters.

In Fig. 31 the system of close spacing is very plainly indicated, a heavy form of the letter style illustrated in Fig. 27



FIG. 31

being used, and the space between the letters being a mere line.

It is, of course, understood that such forms of close spacing and condensing as here illustrated are to be used only when absolutely necessary; that is, when the space to be filled is so small as to make such condensation imperative. When ample space exists, the standard forms, or the legitimate modified forms, should always be used.

## LETTER SPACING AND SHADING

---

### SPACING THE LETTERS

**19. The First Step in Designing.**—A point has now been reached where the problem of designing letters and letter combinations may be approached.

The preceding instructions have simply dealt with individual letters, or the combinations of these letters in the form of alphabets with the spacing and arrangement all laid out in the illustrations. From now on, training will be given in putting these letters together in the form of words, properly arranged and spaced to make attractive and readable lettered matter suitable for artistic card and sign work. The work here develops into the preliminary stage of learning to design.

**20. Importance of Correct Blocking-In and Spacing.**—In an artistic and successful picture every part of the picture must be so arranged as to conform to the laws of proper pictorial composition. The most important feature, or features, must be given the proper size and position, and the subordinate features must be properly proportioned to the most important feature, and must be properly placed. The backgrounds must also be considered in their proper relations.

A successful piece of lettering, as an artistic, attractive panel, card, or sign, must also be considered as a composition, and the same laws of composition must be applied to it.

The letterer must decide how the lettering is going to look as a whole, and how it will appear in its relation to that part of the design area wherein there is no lettering. It is on the successful relative proportioning of these two parts, the block of lettering and the block of white space unlettered, that the success of any lettered design depends.

**21. General Principle Underlying Letter Spacing.** Successful and artistic letter spacing is not a matter of merely

putting letters together mechanically as the printer, for example, sets type. It depends on eye measurement and good judgment of proper relative spaces, and is a matter of free-hand work. There are no exact mathematical laws that govern such spacing; but good spacing will result if it is always based on the general principle that the *areas of white space between the letters should*



FIG. 32

*be kept uniform*, irrespective of the shapes of the letters. This does not necessarily mean that the *widths* of white space must be kept uniform, as will be shown later, but reference to *areas* of space.

**22. Spacing Letters by Eye Measurement.**—If all letters, as of the Gothic and the Roman styles, for example, were approximately rectangular, as the letters H, M, and N, shown in Fig. 32, it would be possible to formulate a rule by means of which the spacing could be made uniform. But when letters are composed of vertical and curved members, or diagonal members, or curved members only, as those in Fig. 33, for example, so that the combination of the letters

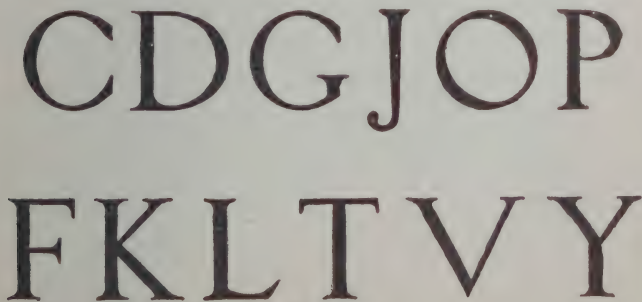


FIG. 33

produces spaces that are irregular both in form and in size, it is not possible to regulate the spacing by any rule. Good taste and judgment must be used.

A few examples will make clearer the principle governing the spacing of letters by eye measurement.

In Fig. 34 the letters are approximately rectangular; and therefore, if an equal space is left between letters, the spacing will appear to be uniform. The method used in Fig. 34, however, will not apply to the spacing of letters that consist of slanting strokes, as in Fig. 35.

HUB

FIG. 34

If the extreme points of the letters are projected to the base line, as shown by the short vertical lines, and an equal space is left between every alter-

LAWYER

FIG. 35

nate pair of these lines, the result will be as shown in Fig. 35, where the first four letters appear to be too far apart. It may be supposed that this fault could be obviated by placing the letters L, A, and W closer together, as in Fig. 36, but the space between the L and the A appears still too wide, and the only means by which this may be corrected is to move the W in Fig. 36 farther to the right.

LAW

FIG. 36

HEAVIER  
HEAVIER

FIG. 37

Another example in which the projections of the letters on the base line have been evenly spaced is shown in the top row of Fig. 37. The result is that the open spaces between the



letters E, A, V, and I are much too wide. In the bottom row, the word has been respaced so as to give the impression that there is an equal area of space between letters. Some designers shorten the strokes of the letters in order to equalize the spacing; but this should not be done when there is room to allow the required separation of the other letters.

Particular care is required in spacing letters that consist of slanting strokes or that have horizontal strokes at top or

DEL T AS

FIG. 38

DELTAS

FIG. 39

bottom. For instance, in Fig. 38 the letters L, T, and A are spaced by placing the projections of their widths on the base lines equal distances apart. The result is that the letter T seems to stand between two separate words, DEL and AS,

SEN ATE

FIG. 40

SENATE

FIG. 41

thus making a very poorly spaced word indeed. But in Fig. 39 this irregular spacing has been corrected, and the word DELTAS is lettered with proper spacing.

A similar separation into two words, on account of poor spacing, results in Fig. 40 by placing the letter A too far from the letter N, and the letters A, T, and E too close together. This has been corrected in Fig. 41, thus making the word SENATE correctly spaced.

Between the adjacent words there should be a space at least equal to that occupied by a full-size letter, such as the letter H, including its serifs.

**23. Spacing Letters by Spacing Points.**—A system of spacing letters by points is shown in Fig. 42, in which the main lines of the letters in the words CLASSIC MOULDINGS are sketched in with lead pencil. The number of points marked off on the base line indicates the number of spaces to be allowed between letters, each of these spaces being equal to the width of a vertical stroke. The number of spaces here allowed varies with the different forms of the letters, so that it may be necessary to sketch in the letters several times before a satisfactory result is obtained. It must not be supposed, however, that the amount of space allowed in this example between the letters will necessarily apply to similar letters in other words, for the addition of irregular letters may require the spacing of the whole word to be modified.

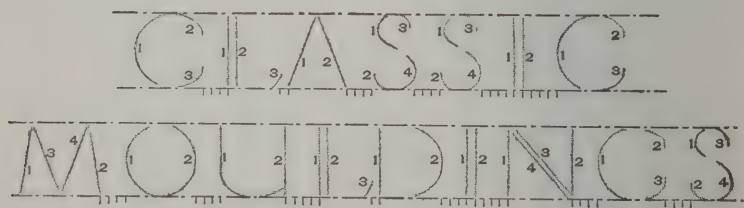


FIG. 42

The small figures placed on the pencil strokes in Fig. 42 indicate the order in which the strokes of each letter should be drawn. For instance, in the first letter C the left-hand curve should be drawn first, the upper right-hand curve second, and the lower right-hand curve third. In the L, the left-hand, long, vertical stroke should be drawn first, the right-

hand vertical stroke second, and the little curve at the base line, for the spur of the horizontal member of the L, third. A similar method is employed for the remaining letters.

Suppose it were required to hand-letter the words ARTS and CRAFTS, each of which contains a number of letters that would be hard to combine. It would be found that, by applying the principles of spacing, the word ARTS cannot be spaced by making uniform spaces of a stroke width between the letters, for this would result awkwardly as shown in the upper row of Fig. 43; but



FIG. 43

that the letters must be pushed closer together, the tail of the R coming under the left part of the cross-bar of the T and the lower loop of the S coming under the right side of it, as shown in the lower row of Fig. 43. Similarly the letters of the word CRAFTS cannot be spaced by the system of stroke-width spacing, or the result will be as shown in the upper row of Fig. 44, but by using the system of uniform



FIG. 44

areas correct spacing can be secured, as shown in the lower row, Fig. 44. Thus eye measurement must be used.

**24. Condensing and Combining Letters.**—Rules cannot be formulated that will govern all the conditions of letter designing that may arise; for judgment, a cultivated sense as

good proportions, and actual experience in arranging words, sentences, and blocks of lettering, will play a great part. Care must be observed not to have too many words in a line; it is best to use more lines and fewer words in each line, thus making the lettering more legible. In some cases, combinations of letters, such as shown in Fig. 45, are not only allowable, to enable the designer to get more letters within a given space, but desirable, as they add to the artistic appearance of the lettering.

In spacing the Gothic letters, and the Old English, German Text, Blackletter, or Church Text, the chief consideration is to preserve the Blackletter characteristics; that is, to space the letters closely, so that the spurs of adjacent letters touch. The whole body of lettering when completed will then appear as one dark mass.

**25. Further Examples of Spacing, Condensing, and Elongating.**—In Figs. 46 to 49, inclusive, are shown some further examples of incorrect and correct spacing and of methods of condensing and elongating letters and words. These examples are made in heavy Gothic, such as the letterer would actually use on cards and signs.

The spacing of letters having slanting strokes is shown in Figs. 46 and 47, the former showing the incorrect, and the latter the correct, spacing. The L in Fig. 47 is a full stroke narrower than the normal width of the letter; and the space between the A and the W is about one-half the width of the letter A at its base, which results in a pleasing spacing effect. Fig. 46 shows the effect of the arbitrary rule wrongly followed by some letterers, who allow the same space between the extremities of all letters, and make no allowance for irregularly-shaped interspaces. In Fig. 46 the parallel strokes of the A and the W are the same distance apart as the extremities of the L and the A, and the L is left full width, the result being a very poorly spaced word indeed.

Very often two letters with projecting horizontal members occur in the same word, as, for example, the two L's in MIL-LINERY, or the two T's in BUTTER, illustrated in Figs. 48



*Th Ch te ff li*

*Th ht ER' a*

CC CC CC DD

BO RO TT @

LA RU TE MP

DG *kp bit Æ*

FIG. 45

and 49. In such cases, as in Fig. 48, the L should be made a stroke-width narrower than the full-width letters. The

**LAW**

FIG. 46

**LAW**

FIG. 47

interspace between the two L's should be one-half the width of a stroke, whereas the interval between full-width letters is a full stroke width. In Fig. 49 the T's are shortened only one-half the width of the stroke, allowing the same space between them and the letters on each side as allowed in Fig. 48 between the end of the right L and

the stroke of the I.

**26. Some Spacing Rules.**—When two letters having spurs come together, as in Fig. 50, leave the width of the stroke of the letter between the ends of the spurs.

**ILLIN**

FIG. 48

**UTTEI**

FIG. 49

When a spur and a plain-stroke letter come together, as in Fig. 51, leave one and one-half widths of stroke between

**HE**

FIG. 50

**HO**

FIG. 51

the body or stroke of one letter and the body or stroke of its neighbor.

When two spurless letters, as in Fig. 52, come together, leave space of one stroke between them.

**OS**

FIG. 52

With slanting-stroke letters, such as the W and the Y, leave the half-stroke space between the spurs, and the same space if the next letter be a spurless letter.

The letters that will cause the most difficulty in spacing are the slanting-stroke letters A, K, V, W, and Y and the projecting letters F, J, L, and T.

The following rules also are useful: Leave width of stroke between all parallel-stroke letters, and one-half this width between projecting letters.

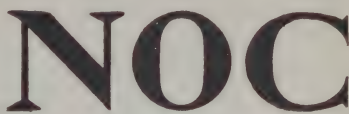


FIG. 53

Between round letters coming together on rounded sides, as in Fig. 53, leave one-half stroke. Between words, never allow less than the space of a full-sized letter, including spurs;



FIG. 54



FIG. 55

if possible, leave a space and a half. Never allow letters to touch each other, except shaded letters, and not then unless it is unavoidable.

Two round letters coming together, as in Fig. 54, in condensed styles, having no spurs, may be allowed to almost touch each other without having the effect of doing so; while such letters as those in Fig. 55 produce the effect of being closer together than they really are.

**27. Condensing Gothic Letters.**—Reference has already been made to the frequent necessity of condensing letters to fit a certain restricted space. In Figs. 56 and 57 additional examples of such condensations are shown.

The word COMPANY is illustrated in two forms of condensing. One style of such condensing is shown in Fig. 56,



FIG. 56

where the letters themselves are made narrower than those of the normal standard Gothic, though the widths of the horizontal and the vertical members are kept the same.

Another method of condensing, shown in Fig. 57, is to reduce the widths of the vertical strokes one-half, while leaving the



FIG. 57

horizontal strokes full width, and allowing less space between the letters. This will result in a condensed word that occupies little more than one-half the length of the condensed word COMPANY in Fig. 56, and certainly a small proportion of the space that would be occupied

were the word made of letters of the normal or standard proportions.

**28. Elongating Gothic Letters.**—It is sometimes necessary to elongate letters and words to fill spaces that would be much too long for letters of the normal proportions. Using the same word, COMPANY, that was condensed in



FIG. 58

Figs. 56 and 57, one style of elongation has been made, of part of the word, in Fig. 58. It will be observed that, if the elongated letters, as shown in Fig. 58, were twice their height, the word would occupy a space almost four times that of Fig. 56. To elongate this work further, reverse the rule illustrated in Fig. 57, by reducing the horizontal strokes to one-half the



FIG. 59

regular width and keeping the vertical strokes the regular width; or these may be increased to twice their regular width if desired, also giving more space between the letters, as shown in Fig. 59. By this means a word can be made to fill a space much too long for the regular proportion given this style of letter.



**29. Telescoping.**—The method termed *telescoping* is not of so much practical advantage as condensing or elongating; it is used mostly to produce a relief effect. This is

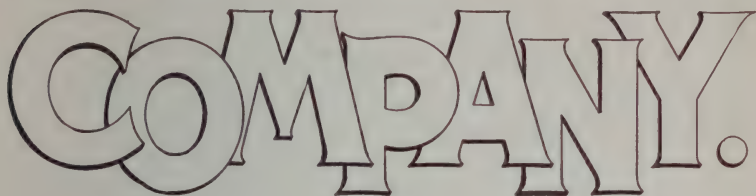


FIG. 60

done by giving the letters the appearance of overlapping one another, as shown in Fig. 60. Every alternate letter is dropped enough below the line to prevent confusion of horizontal lines and to preserve the complete identity of each. These letters may be shaded on the background, but not on the face, as this would tend to destroy their legibility.

**30. Interlacing.**—The most extreme example of the style known as *interlacing* is seen in monograms. The form

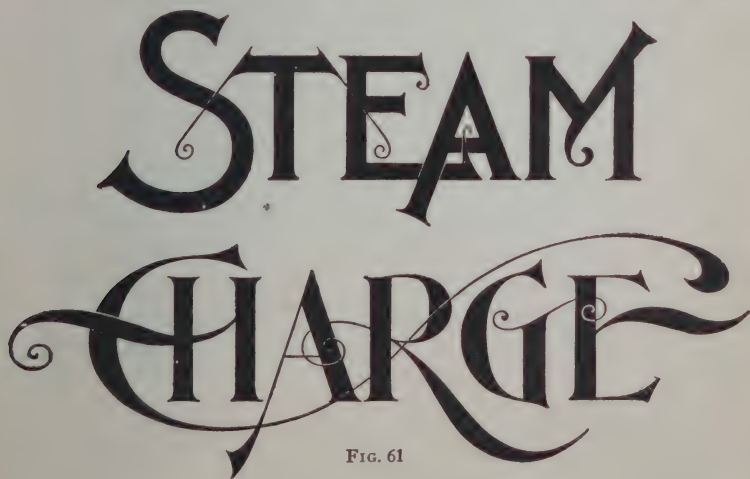


FIG. 61

of interlacing at present under consideration is somewhat different, and includes the interlacing of the letters of an entire word. This is very often resorted to by the designer, espe-

cially in the use of eccentric letters, which are made to extend far beyond the limits of the fundamental styles from which they are derived, as shown in Fig. 61.

## SHADING THE LETTERS

### 31. Direction of Light, and Position of Shadow.

The use of shading is a modern practice. The classic letterers secured shadow effects by incised lettering, carved in stone; but no shading was done on flat work. The purpose

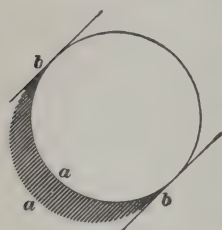


FIG. 62

of the shading is to make the letter appear in relief. Shading of letters should always be executed so as to show that the light is assumed to fall on the letter from above and to the right and at an angle of  $45^\circ$ . This principle can best be shown by the flat disk in Fig. 62. The maximum width of the shading occurs at *a, a*, midway between the two lines *b, b*,

and then diminishes to lines *b, b*, where it is completed. The tendency of the average letterer is to give too much thickness where shade begins or finishes. All letters must be shaded at the same angle at every point of a letter, and, after practice, this angle becomes as well established with the letterer as the horizontal or vertical lines. Every characteristic point of the letter must be shown in the shade, as at *a*, Fig. 63, the shade of the extension of the serif, and all must be of equal width in all letters except the round characters, whereon the shade reaches the standard width only at the maximum point of thickness in the letter.

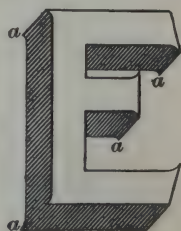


FIG. 63

Among the practical reasons for giving the bottom and the left side of the letter the preference when placing the shading are the following: (1) Regularity and symmetry of shading is given to a larger number of letters when the shading is on the left side and bottom, as in the letters S, E, C, R, etc. Fig. 64 illustrates this advantage,

and shows the single stroke on the left at (a), and the broken shade from the stroke on the right side at (b). (2) By shading to the left, the letterer can accomplish more in a given length of time, and produce a better effect in his work when finished. (3) The majority of strokes in shading to the left are drawn toward the letterer, while in shading on the right the brush is pushed to the right; this in itself is a very practical reason for shading at the left and below.

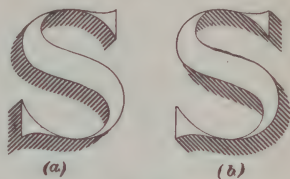


FIG. 64

**32. Width of Shade.**—The width of the shade must invariably be governed by the width of the stroke of the letter. If the stroke be  $\frac{3}{8}$  inch wide, the shade should not exceed two-thirds of this, or  $\frac{1}{4}$  inch, in width. No difference in this respect should be made, whether a space be left between the letter and its shading, or the shade be placed next to the outline of the letter. In Fig. 65 is shown the relative size of the shade as compared to the width of the stroke, when used in the ways referred to.



FIG. 65

Where two or more shades are used, the width of each shade should not be more than one-half that shown in Fig. 65, or  $\frac{1}{8}$  inch if the stroke of the letter is  $\frac{3}{8}$  inch wide. If three shades are required, the strongest or darkest shade should always be placed nearest the letter, and the shade farthest away should be lightest; or if colors are used, it should always be a color as nearly in imitation of the shadow cast from an object on a white or colored surface as may be secured.

**33. Plain Shading.**—The simplest form of shade is that which is joined to a letter on its left and bottom outline, and it is usually black or dark colored.

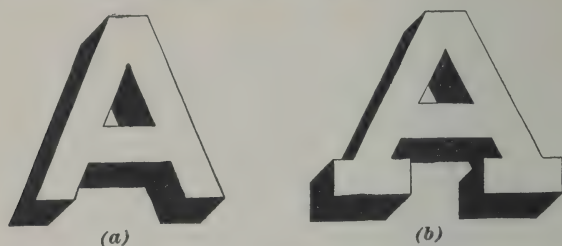


FIG. 66

It is good practice in shading to copy Figs. 66 and 67. Assuming that the stroke is  $\frac{3}{8}$  inch wide, the width of the shade should be about two-thirds of this, or  $\frac{1}{4}$  inch. As the width of the shade is changed because of the incline of the stroke, the only place where the regular width of the shade

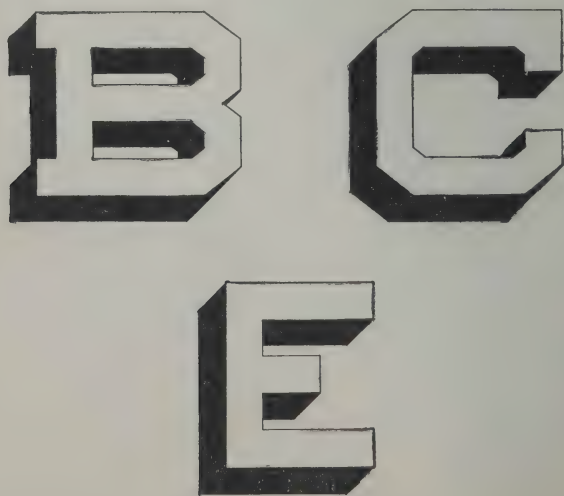


FIG. 67

is shown is on the bottoms of the horizontal outlines of the letter. By drawing the  $45^\circ$  lines from the lower corner of (a), Fig. 66, it will be noticed that the shade, in order that it



may join at the proper angle, is diminished by one-third its width in the left slanting stroke and increased by one-third in the right stroke. The shade on corresponding slanting strokes should always be uniform in width and parallel with the outline of the letter. In Fig. 67 is shown the plain shade on such letters as will best serve as guides in shading the others. It will not be necessary, therefore, to repeat the principle once given. The shade should be shown wherever the assumed conditions of lighting call for it, no matter how slight the shadow may be; examples of this will be seen at the bevel on the lower right-hand portion of letter B and also on the short stroke in the lower right-hand portion of letter C in Fig. 67.

**34. Bevels.**—Many letters are cut off in their outline with a bevel. In shading such letters, it becomes necessary



FIG. 68

to follow some plan that will clearly show the bevel in the shading. There are two methods of accomplishing this, as shown in Fig. 68. The letter R illustrates the blended shade, and G the divided shade. In either case, the dark color must be placed against the light shade, and the light shade against the dark or bottom shade.

**35. Double Shade, or Block Shade.**—The very simple principles of shading letters so far discussed can be elaborated so as to show special effects. One method is to have a double shade, or block shade, as shown in Fig. 69. The lighter shade is next to the letter itself and may be considered as the thickness or extension of the letter itself, as if the letter were sawed out of

wood and glued onto the background. The black shade may be considered as the shadow of the letter, thus giving a relief effect.

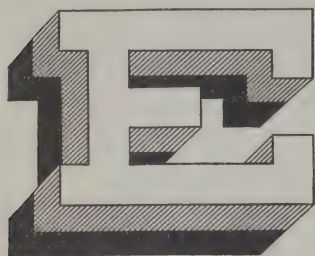


FIG. 69

This principle may be extended so as to show three or more shades, or shadings, each of a different tone value, or color. Collections of such specimens of shading are shown in Figs. 79 and 80, the large double-page inserts in colors that accompany this text. These should be carefully studied.

**36. Cast Shadow.**—The **cast shadow** is also used in connection with heavy-stroke letters, block shading, etc.,

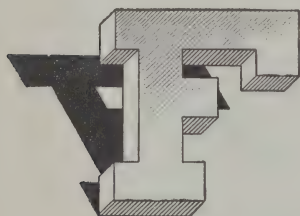


FIG. 70

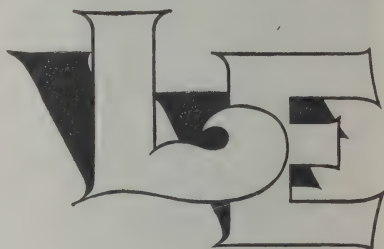


FIG. 71

giving the letter the appearance of standing upright, either on a level or on an inclined surface. The top of the shade is on a line about one-fifth of the height of the letter below the top. The shade is made at an angle of  $30^\circ$  to the left, as in Fig. 70, which shows the letter with a block shade and cast shadow. Fig. 71 similarly shows the simple outlined letter and cast shadow. Sometimes the letter is duplicated in the form of a shadow cast on the background, one-fifth of the height of the letter below the top, and at the same angle, that is,  $45^\circ$ , as the regular shade, as shown in Fig. 72.

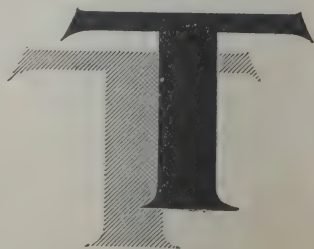


FIG. 72

**37. Relief Shade.**—**Relief shade** is obtained by leaving a space between the letter and the shade at the same angle as the shade, as shown in Fig. 73, making the space and shade of uniform width. When used in connection with block shade, it is often of the nature of the natural shade, and is added to the block shading without any line or space between. The relief shade, when used as a natural shade on a white or tinted ground, is made to represent the strength of the shadow cast from an object on the ground on which the letters are placed. By placing the finger on the surface of white paper the strength of the natural shade may be seen. This shade may be produced with the pen by means of closely spaced parallel lines, but more effectively with the brush and transparent color.



FIG. 73

**38. Letter-Face Shading and Lighting.**—In the foregoing, consideration has been given to the exterior treatment or shading of the letter. Attention will now be turned to the interior, or face, treatment of a letter. This likewise is subject to diverse and artistic embellishment. The letterer often finds himself confronted with a line of extremely plain let-



FIG. 74

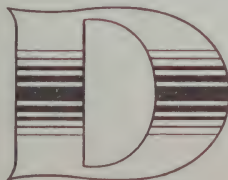


FIG. 75

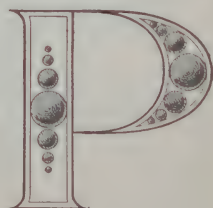


FIG. 76

tering that, even after it is shaded, remains flat and unsatisfactory. This unfinished appearance may be overcome by the addition of lights and shades placed directly on the face of the lettering. The work placed on the face of the lettering may be variegated or blended from a light to a dark shade, in

which case a sharp outline must surround the entire letter as shown in Fig. 74. Lighting and shading are used with best results on heavy-faced letters, as nearly all treatment of the face of a letter by shading has the tendency to considerably reduce the apparent width of the stroke.

**39.** Another effect is produced by running bars of color across the center of the letter, and diminishing these bars in width to a point midway from center to top and bottom, as in Fig. 75. Diminishing circles are also used on letters of lighter face, such as the Roman, and can be made to occupy the entire face or, as is shown in Fig. 76, they may terminate at a given point, which must be regularly observed throughout the line of letters. For practice, it might be well to outline the letters shown in Figs. 74, 75, and 76, using yellow and umber for letter B; a light blue for filling in letter D, making the bars across the letter of dark blue; for the letter P, fill in the letter with light green, making the balls of dark green and shading them so as to give them a relief effect.

**40. Heavy High Light.**—The **heavy high light** is used in the treatment of the face of the letter by making the upper half of the letter uniform in tint, either by lining, as shown in

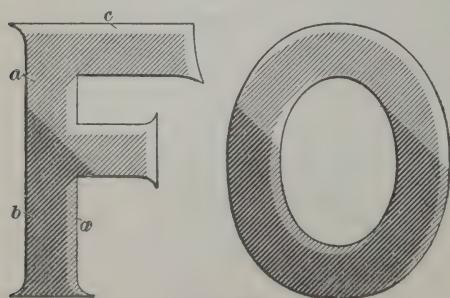


FIG. 77

Fig. 77, or with colors. The darker shade *b* is placed on the lower half of the letter, allowing the high light on this to remain of equal strength to *a*, or the upper half. The high light *c* on the upper half of the letter is left white. By a com-

bination of various colors many attractive effects can be produced, using such colors for *a* as blue, green, gray, or gold color, the last of which combines with sienna for the lower portion, and with cream color for the upper high light. Blue or



green, when used, should have tint and shade of the same color.

**41. Beveled Shading.**—Shading on the face of a letter to give it a beveled appearance is another treatment that lends to a line of lettering a finished and pleasing effect. In this process, it is necessary only to observe the rules of light and shadow, as shown in Fig. 78, by shading the letter on the left and bottom sides from a line drawn along the center of the face of the letter. This form of shading is often applied to a gold or silver letter by the use of transparent colors, such as varnish stained with asphaltum, used on gold, and varnish darkened with lampblack, used on silver letters.



FIG. 78

**42. High Light.**—As its name indicates, the **high light** is used to illuminate or light up a letter. The high light is placed on the edge of the letter, opposite the shade, or to the right and on the top of the strokes. It is always a fine line of gold, silver, white, or cream, according to the color of the letter on which it is to be placed. If the letter is a colored letter, gold or silver can be used. If the letter is gold, nothing will serve the purpose of a high light so well as cream or white. On silver or aluminum, white only can be used. To be most effectual, this high light must be a fine line. The heavy high light is used in letter-face lighting and shading, and is explained under that head.

**43. Shading and Lighting in Color.**—Although the use of color in lettering is reserved for later consideration, a few examples of letter shading in colors may be given here. These are shown in the double-page inserts, Figs. 79 and 80. Note, in Fig. 79, the beveled effect that is shown in the first two letters of the top row, the I and the E. The other letters in the illustration show the double, triple, quadruple, and even greater shading. Note the effectiveness of the black outlining on the S, T, B, and C, and the *cut in* effect of the W on the black ground in the upper row. A good example of face

shading or decoration is that of the large E at the end of the lower row.

Fig. 80 shows the application, to regularly lettered words and sentences, of letter shading, and the effect of relief in making the letters and words stand out prominently.

---

## CAPITALIZATION

**44. Importance of Proper Capitalization.**—There was a time, not so many years ago, when the wrong use of capital letters, incorrect punctuation, or the entire absence of punctuation, etc., on a card or sign caused no special comment. Even in display lettering seen in big cities these faults were noticeable. But requirements now are more rigorous. Even the smallest error along these lines is noticed, to the detriment not only of the letterer but especially of the merchant who displays the card or sign and the goods he sells.

Formerly, upper-case letters were used almost exclusively in the lettering of cards and signs, and therefore the matter of capitalization did not seem so important. In recent years, however, it has come to be considered that lettering composed mainly of lower-case letters, combined with upper-case letters where they were needed, produced the most readable publicity bulletin. Therefore, the problem of the proper placing of upper-case, or capital, letters has become an important one.

**45. General Customs in Capitalization.**—The letterer or designer of publicity bulletins, does not need to be bothered with all the rules for capitalization that must be known by the journalist, the technical writer, and the author. In fact, as concerns these rules, opinions and authorities differ. Some argue that capitals should be used freely and according to certain rigid rules. Others, going to the other extreme, would disregard capitalization except for proper names and the beginning of sentences. Display lettering needs to be governed only in a general way by these rules; in fact they may be considered customs rather than rules. Usually, the important words and emphatic statements are







COLOR SHADING.







INSCRIPTION DESIGN.







given prominence by being lettered wholly or partly in capitals, or by being lettered in a different size or style of letter from that of the rest of the sign. An examination of the best examples of cards and signs to be seen about one, or of the best magazine and newspaper advertisements will at once make this apparent. Common nouns like *suits*, *overcoats*, etc., are frequently capitalized for the sake of emphasis. Grammatical rules are disregarded for the sake of better display. The designer of lettering, therefore, will be governed by the customs that always influence good display, rather than by the rules of capitalization.

Some of these customs are given below:

46. In a heading, composed of both upper-case and lower-case letters, it is customary to capitalize the first word and all the important words. Such words as *a*, *and*, *the*, *or*, etc., are not usually capitalized unless they begin the heading. Note the following example: *The Toast With a Taste*.

47. Begin with a capital the first word of a note, of a paragraph, of every direct quotation or question, and of every line of poetry.

48. Begin with capitals the initial words of examples and of numbered items, if they are complete sentences.

A proverb is a wise saying; as, Honesty is the best policy.

Cravats, regular \$2.00 kind, \$1.50.

Linen collars, the 4-ply kind, 25c.

Fine line of regular 75c. hose, 60c.

49. In quoting titles of books, essays, poems, etc., capitalize all important, emphatic, and contrasted words.

Whitney's "Life and Growth of Language."

Tyndall's "Hours of Exercise in the Alps."

50. The names and titles of God and Christ, and all expressions used to denote writings regarded as sacred, or any portion of such writings, should begin with capitals.

Jehovah, Father, Son of God, Infinite One, the Holy Bible, the Sacred Scriptures, the Old Testament, the Koran, the Pentateuch.

**51.** Begin all proper names with capitals.

Napoleon, Russia, Easter, Huyler, New York, William.

**52.** When a proper name, especially a geographic name, consists of two or more words one of which is a common or class name, as lake, river, etc., or is descriptive, as north, clear, etc., the usual custom is to capitalize each of the principal words.

River Styx, Alleghany Mountains, Cook County, Monroe Street, North River, Rocky Mountains, Dead Sea, Clear Creek, Isthmus of Panama, Cape May.

Usage in regard to capitalization of such names is by no means uniform, and when the article *the* precedes a proper name beginning with lake, river, etc., in some cases it is written:

the lake Victoria Nyanza, the river Rhine, the state of New Jersey, etc.

In such cases the word lake, river, or other class name is not regarded as part of the name, but is considered to have its usual or common meaning, and the capitalized words to have the effect of adjectives pointing out what river, state, etc. is referred to.

**53.** The principal words in the names of holidays and historic events should be capitalized.

Fourth of July, Labor Day, Battle of the Marne.

**54.** Adjectives and nouns derived from proper names are usually written with capitals; but when such words are used to name minerals, elements, or in a general way they are not capitalized.

Hebraic, Jovian, Spanish, American, Elizabethan, etc.; *but*, damask, china, hermetical, epicure, cashmere, champagne, mercurial, gallium, scandium, danaite, caledonite, india ink.

**55.** Words denoting direction, when used to name countries or districts, are usually capitalized.

The cities of the South, the Orient, the Levant, the Far West, the Boreal regions, East Side.

56. The names of days, months, and festivals always take a capital. The names of seasons of the year are not usually capitalized in strictly literary matter, but are often capitalized in advertising for the sake of the prominence afforded by the capitalization.

Come and see our Paris Fall Suits.

When personified, the names of seasons and of other common nouns should always be capitalized.

Old Winter is here with his chilly blasts.

O Liberty, what crimes are committed in thy name.

57. Titles of honor, respect, and office should begin with capitals.

His Honor the Mayor, Dear Sir, My dear Madam.

58. Names of political parties and religious denominations should be capitalized, as should also the names of particular bills, acts, or laws.

Democrats, Republicans, Methodists, Baptists, the Suffrage Bill, Employers' Liability Act.

59. When used in a specific sense, as in rules, reports, and documents, such words as *president*, *chairman*, *directors*, *committee*, *school*, *institution*, etc. should be capitalized; in ordinary generic use, small letters should be used.

60. Official or honorary titles, when prefixed to proper names, should have initial capitals.

Professor Smith, President Jones, Admiral Brown, Commissioner White.

61. The pronoun *I* and the interjection *O* should always be capitals.

The interjection *oh* should not be written with a capital, except when at the beginning of a sentence or a line of poetry.

## PUNCTUATION

**62. Importance of Punctuation.**—No set of rules for punctuation can be devised that will provide for every possible sentence form; much must be left to the judgment, taste, and intention of the writer; but the rules given in the following pages will cover practically all needs.

The inexperienced designer of lettered work may safely observe this rule: *Punctuate too little rather than too much. If punctuation will not make the meaning plainer, or effect some definite advantage, do not punctuate.*

The present practice in the matter of punctuating display lines is to omit all marks except those absolutely necessary to clearness. If a display line consists of a question, the mark of interrogation is necessary to clearness and should be used.

The marks of punctuation that need to be considered by the letterer are, in the order of their importance and use, the *comma, semicolon, colon, period, interrogation, exclamation, hyphen, dash, parentheses, brackets, quotation, apostrophe*, and certain miscellaneous marks with which the letterer should be familiar.

These will now be considered.

**63. The Comma.**—The comma (,) is the most frequently used mark of punctuation. Its chief purpose is to mark the minor breaks of connection in the grammatical construction of a sentence. It is easy to misuse the comma. Its omission is not so noticeable as the omission of other points; but either misuse or omission is likely to change the entire meaning of language. A superfluous comma in the final copy of a tariff bill resulted in a loss of many thousands of dollars to the United States.

**64.** Simple sentences having one subject, one verb, and one object, and with words arranged in their natural order, need no comma; but when a simple sentence is broken by the addition or repetition of nouns, verbs, adjectives, adverbs, etc., it becomes necessary to use commas.



Experienced tailors make Schaffner suits. (No commas.)

The choicest cocoanuts are made into beautiful, silky, snow-white threads that will keep moist, sweet and tender for months.

**65.** When the words are grouped in pairs, connected by *and* or by *or*, the pairs should be separated by commas.

You will find here the most complete assortment of smoked and salt fish, dried and fresh fruits, live and dressed poultry, and canned goods to be had anywhere.

Tall or short, stout or thin, rounded-shouldered or flat-chested, all can be fitted here.

**66.** Salutations and explanatory or inserted phrases, used independently or parenthetically, should be separated from the rest of the sentence by commas.

Readers, unless your groceries reach you the same day as ordered, they will lack freshness.

Martindale, the grocer who believed in advertising, proved his theory by results.

However, my dear sir, this laundry returns your clothes the day they are brought, if they are brought before noon.

**67.** When one of two clauses depends on the other, it is sometimes necessary to separate them by a comma, especially when they are transposed or out of their grammatical order in the sentence. Such clauses usually begin with a limiting word like *if*, *when*, *where*, *wherever*, *therefore*, etc.

Until you have drunk a cup of Keane's coffee, you have missed half the pleasure of your breakfast.

When you have to do it yourself, putting up picnic lunches is a great bother.

The second of the preceding examples needs no comma if arranged as follows:

Putting up picnic lunches is a great bother when you have to do it yourself.

**68.** When two or more complete statements, each having its own subject, verb, and object, are put into one sentence, the comma should be used to show their distinctiveness.

You can count on a good batch of bread every time you use Humphrey's flour, and you can count on its being a more nutritious batch of bread than you ever had with any other flour.

We receive our supplies direct from the leading creameries of this state, and every pound after its arrival is subjected to the most rigid examination by our butter experts.

**69.** Logical or rhetorical elements, when placed at the beginning of a sentence or out of their regular order, generally are set off by commas.

Lastly, don't forget that Tuesday is our opening day.

With greater competition, however, comes a greater demand for advertising.

In reality, they are the best ever brought here.

Assuredly, you can do no better.

But when such words stand near a verb or other principal word, the meaning of which they are capable of modifying, no punctuation is necessary. *Therefore, assuredly, and certainly* in the following sentences need not be set off by commas.

This proposition should therefore be entitled to much consideration.

This is assuredly an exceptional offer.

You can certainly do no better at any price.

Usage is not uniform in the treatment of such words as *too, also, perhaps*, etc. when introduced in a slightly parenthetical manner. The ad-writer need not bind himself to any hard-and-fast rule, but should feel free to use commas wherever the connection is distinctly broken. In the sentence, *We, too, agree to that*, the commas are correctly used. In the sentence, *This is perhaps the best way*, there appears to be no necessity for pointing off *perhaps*.

**70.** When, for emphasis or any other reason, the parts of a sentence are placed out of their usual order, a comma is frequently used.

To appreciate the beauty of this display, you must see it.

In dealing with the foolish, wise men rarely act with wisdom.

When you buy, buy the best.

Insert commas when, without them, the sense would be obscure or ambiguous.

In the second of the preceding examples, the commas are used also to prevent ambiguity; the meaning of *foolish wise men* with the comma omitted is obscure at first reading.

**71.** When a subject is unusually long, it is sometimes desirable to place a comma after it.

That the prices quoted in the catalog we mailed you on the 8th instant are lower than most quotations on the same line of goods, may have escaped your attention.

Even with a long subject, the comma should not be used if the meaning is clear without it. Long subjects are not often advisable in advertising work.

**72. The Semicolon.**—The semicolon (;) finds its greatest use in long sentences, in which it serves to keep apart the more important members. United clauses of equal rank, however slightly connected and without intervening connectives, should be separated by semicolons.

There's good health in every steaming cup of Ideal chocolate; children thrive on it because it is so nourishing; grown folks like it because of its delicious flavor.

**73.** United clauses that contain elements set off by commas should usually be separated by semicolons.

Defiance starch is the best starch made; it doesn't stick to the iron; it gives a beautiful, soft, glossy stiffness to the clothes; it will not blister or crack the goods; it sells for less, goes farther, does more. Ask the woman that irons.

**74.** A semicolon is usually placed before *as*, *viz.*, *to wit*, *for instance*, *namely*, *i. e.*, *that is*, or like expressions when they precede an example or a specification of particulars or subjects treated or enumerated; and also between these particulars when they consist each of a detached pair of words, or of a single word or phrase only slightly connected with the others.

Our line of weathered-oak novelties offers a broad field to choose from; namely, buffets; smoking tables; pipe racks; big, comfortable rockers, with fat, soft cushions; bookcases; couches; etc.

This is a novelty season: the fabrics show any sort of loom-caper to escape being plain; for instance, "Knicker" splotches; dashes of color; dim-colored plaids and stripes; voile; etamine; etc.

If the first example just given had been merely an enumeration of particulars with no modifying words that required to

be set off by commas, commas, instead of semicolons, might have been used between the particulars.

**75. The Colon.**—The colon (:) may properly be called a joint or hinge, uniting or balancing as it does the parts of a sentence. Some very long sentences that consist of many members have a place of change in construction or statement, for which place the colon is the proper mark.

The economical side of Sebon soap is of special importance. Few families can afford to use the higher-priced soaps in the toilet and bath, and thousands compromise by using costly soaps in the spare room, low-priced soaps for the bathroom basin, and ordinary laundry soap for the bathtub: the Sebon soap user needs only one kind of soap for the spare room, the bathroom, and the bathtub.

However, as very long sentences are usually undesirable in advertising copy, the use of the colon, as explained in the preceding paragraph, is rare, and most writers in such cases would use a period, rather than a colon, after *bathtub*.

**76.** The most common use of the colon is that of the formal introduction of particulars, or of a body of matter considered as a whole—such as a quotation, a speech, a complimentary salutation, etc.

All the leading brands of high-grade cigars are to be found here: the Utowanna, the Hikakiak, L'Amorita, the Hiawanna, the Exquisite, etc.

Dear Sir: Ladies and Gentlemen: To the Public: Spring Announcement:

The colon is also used to separate hours from minutes; as, 3:30 P. M.; 8:40 A. M.; etc.

No rule can be laid down for limiting the number of commas, semicolons, or dashes in a long and involved sentence, but there is rarely any necessity for more than one colon in any sentence.

**77. The Period.**—A complete statement or command, unless very strongly exclamatory, should be followed by a period (.).

Come right in for lunch and dinner today.

If you want a serviceable shotgun, one that a scratch or a bump won't ruin and that can be bought at a price that won't ruin you, the Dreadnaught Repeating Shotgun will meet your requirements.



**78.** A sentence beginning with *and*, *or*, *for*, *but*, or a similar connective, is really a part of the preceding sentence; yet such sentences are often separated by periods from what precedes. In this way, long and complex constructions may be avoided, with a gain in force and in ease of comprehension.

**79.** A period should be used after an abbreviation; as, *J. B. Smith, i. e., q. v., Dr., Co.*, etc. It is also used to separate whole numbers from their decimal fractions; as, \$13.60; \$4.05; etc.

Such forms as *acc't* and *rec'd* are contractions, and if the apostrophe is used in such words, no period is required at the end.

**80.** In tables and synopses, and in statistical or other matter in tabular form, the period should be used only after abbreviations, or where it will prevent ambiguity. This rule applies also to other marks of punctuation. The period is now generally omitted at the termination of display lines, after running titles, and generally at the end of all lines that are followed by blank space. The theory is that punctuation should be used only when it accomplishes a useful purpose, and it is felt that in these forms of composition the period is not needed to indicate the end of a sentence.

**81. The Interrogation Mark.**—Every direct question should be followed by a mark of interrogation (?).

How about your eyes? Does the bright sun make you blink and squint? Are you troubled with occasional headaches? Do your eyes water when you face the wind? If so, there's something wrong. Better come to us before things get worse.

A thin slice of our Breakfast Bacon browned to a turn—what can be more appetizing and tempting to the lagging appetite? Have you tried it?

**82.** When several questions in a series omit the common element contained in the first, each question, even though grammatically incomplete, requires a separate mark of interrogation.

Shall a man succeed by theft? by dishonesty? by trickery? by bribery?

**83.** The mark of interrogation is sometimes used to express doubt or satire.

Do not allow yourself to be beguiled into investing (?) your money in mining stocks.

**84. The Exclamation Point.**—An exclamation point (!) should be placed after a word or a phrase intended to express great surprise or emotion. Properly used, the exclamation point gives force to language; improperly or profusely used, it weakens the force and lowers the tone of the argument.

The sweetest thing on earth is the face of a little child. Its skin is exquisitely delicate, like the bloom of a ripe peach. Imagine washing a peach with colored and perfumed soap! Next to pure water, Satin Soap is the purest and most innocent thing for a child's skin. No chemicals! No free alkali! Just a soft, snow-white puff of down, which vanishes instantly when water is applied.

Job printers and advertisement writers sometimes use the exclamation point at the end of display lines for no other reason than its convenience in filling up an otherwise short line. This use is not commended.

In advertising, the exclamation point can often be used with telling effect in emphasizing a sensational heading; but a lavish use of "scare lines" or "startlers" should be avoided, for an injudicious use of such forms of publicity will lead to the inevitable result of cheapening the effect of the advertising.

**85. The Hyphen.**—The hyphen (-) is used to connect the elements of some compound words; as, for instance, *good-natured*. It is also used to show that a word is unfinished at the end of a line.

**86. The Dash.**—The dash (—), perhaps because it is the boldest and most striking of the minor points, is probably the most abused of all the punctuation marks. Writers who do not clearly know what punctuation is needed almost invariably use the dash. This is especially true of advertisement writers, who sometimes use dashes extravagantly.

Properly used, however, the dash fills a place that can be filled by no other mark of punctuation. In fact, sentences are frequently constructed that would not be intelligibly expressed if they were not punctuated with the dash.

**87.** The dash should be used wherever there is an abrupt change in a statement.

Send 10 cents today—the edition is limited—for the finest and most complete catalog of its kind ever issued.

Gluten's "Own Baking"—loaf and assorted cakes—still maintains the high standard of excellence.

**88.** The dash is often used to mark a mere rhetorical pause.

Whether you choose felt or straw is purely a matter of preference—and of where you're going to spend the summer

Now, as to wearing quality, Shapely's shoes prove themselves trusty friends that a man can feel at home with—or rather in. Moreover, they talk to his pocketbook in a way no other shoes do—along a money-saving line.

Good tailoring is simply putting thought and skill into every part of the suit—not into some parts.

**89.** The dash is used to separate the repetition or different amplifications of the same statement. This is its most frequent use in advertisement writing.

The smartest of all the summer waists—the more expensive materials—the more artistic models—the waists prized by dressy women—are here in an unusually large assortment.

The depositors of the Dime Bank are from every walk of life—the wage earner whose thrift prompts him to save a little out of his income each week, and the millionaire who finds in the bank a convenient and profitable depositary for funds that would otherwise be idle—the newsboy with the small earnings of a week to lay by, and the administrator or executor with trust funds to invest.

**90.** The dash is used to specify a period of time by connecting extreme dates. It is also useful in defining references. In such cases, the dash used is generally shorter than the regular dash.

The war of 1897–1900; the winter of 1902–03; pp. 17–23; Matt. 7:9–14.

Printers call a very short dash an *en dash* (–), the regular dash an *em dash* (—), and refer to longer dashes as a *2-em dash* (—) or a *3-em dash* (—).

**91. Parentheses.**—Words inserted in the body of a sentence or a paragraph and nearly or quite independent, so that they may be omitted without changing the sense or construction, should be enclosed in marks of parenthesis ( ).

Good bread smells good, and is a better appetizer than many a tonic. Good bread here every time—good because it's made from pure wheat flour, the hulls removed (unless you want the graham kind) by men skilled in their business.

If you “just dote” on dainty and delicious fancy cakes, we are sure you will be interested to learn that our new chef (formerly with the noted Le Grice, New York) is making “something new” in this line for us we think they excel any cakes we have yet seen—those who have tried them come back for more. Won't you try them?

**92. Brackets.**—Brackets [], like the marks of parenthesis, are used in pairs within a sentence to enclose (1) suggested corrections in grammar or spelling; (2) stage directions in plays; (3) derivation of words, plurals, principal parts, etc. in dictionaries; (4) explanations or comments (usually made by the author, reporter, or editor).

He is the subtlest [subtlest (?)] reasoner whom [that] the age has produced.

We would have our Constitution obeyed because the people love the principles of the Constitution [long-continued applause]; and today, if I am called to the work to which Abraham Lincoln was called 16 years ago, it is under brighter skies and more favorable auspices. [Applause.]

Directions intended for the printer and written on the proof or in the copy are frequently enclosed in brackets; as, [*Set this line in 18-pt. De Vinne.*]

**93. Quotation Marks.**—The primary purpose of quotation marks (“ ”) is to enclose the exact words of another person, so that the reader at a glance shall differentiate the words quoted from those of the writer.

In the dressmaking parlors, you who are planning Horse-Show gowns or evening costumes cannot afford to miss this superb showing. As one lady remarked, “It takes time from shopping, but they're so pretty I just had to stop and look at them.”

“If you would know the value of money, try to borrow some.” A volume of good advice on the subject of saving would fail to convince as would this simple test.



**94.** When a quotation consists of two or more paragraphs with nothing omitted between them, the marks (“”) are placed at the beginning of each paragraph, and the entire quotation is closed by the marks (”) placed at the end of the last line. If the paragraphs quoted are not consecutive in the original, the marks (”) are also placed at the end of each paragraph preceding points where matter is omitted. Likewise, omissions of sentences or parts of sentences from quoted matter are indicated by (” . . . “) at the points of omission.

“True and lasting business success comes only from honesty and strict integrity.

“Untruthfulness often leads to unfair dealing and possibly to crime, while strict truthfulness” . . . . . “gains the confidence of others.”

Quotations or extracts set in smaller type and made separate paragraphs need no quotation marks. Change of size is enough to show that the quotation is not a part of the text.

**95.** Where there is a quotation within a quotation, the second quotation should be enclosed in *single quotation marks* (‘ ’).

A customer remarked the other day, “Until a friend of mine asked me ‘Why don’t you go to Brown’s?’ I had never thought of coming here for rugs.”

**96.** Quotation marks are sometimes used to distinguish slang or ungrammatical expressions that might otherwise be taken as the writer’s own choice of language.

Hundreds of fishermen “hang up” at this famous resort.

**97. The Apostrophe.**—The apostrophe (’) is used (1) to denote the possessive case; and (2) as a substitute for omitted letters or figures.

**98.** All singular nouns, and all plural nouns ending with any other letter than *s*, form the possessive by the addition of the apostrophe and *s*.

Boy’s nature; man’s estate; men’s hats; the people’s rights.

Exceptions to this rule are to be found in a few phrases that have become established by long usage.

For righteousness' sake; for conscience' sake; for goodness' sake.

Such forms as *Evans' ale* are usually written in advertising copy without the addition of the possessive *s*.

**99.** For all nouns in the plural number that end in *s*, the apostrophe must follow the *s*.

Boys' clothing; horses' heads; countesses' costumes; girls' games.

**100.** When two names are in apposition or constitute a title, the possessive sign is usually attached to the last.

The Czar of Russia's reign; Tennyson, the poet's, home; the Mayor of Boston's address; Mellet, the meat man's, offerings.

**101.** The apostrophe should not be used with the possessive pronouns *hers*, *its*, *ours*, *yours*, and *theirs*. *It's*, a contraction of *it is*, does require the apostrophe. The indefinite pronouns *one*, *other*, *either*, *neither*, and *another* form the possessive in the same way as nouns.

One's party; others' goods; either's happiness; neither's affair.

**102.** When several possessive nouns modify the same word and imply common possession, the apostrophe is added to the last word only. Where, however, the possessive nouns modify words not common to all, whether expressed or implied, the apostrophe is added to each.

John and Eliza's books (joint ownership); John's and Eliza's books (individual ownership); William and Mary's reign; Cæsar's and Napoleon's victories; Smith, Gray & Company's store; men's, women's, and children's shoes.

NOTE.—In such titles as Merchants and Mechanics Bank, Adams Express Company, Ladies Dressing Room, etc., many writers regard the words *Merchants*, *Mechanics*, *Adams*, etc. as adjectives, and hence write them without the apostrophe.

**103.** The apostrophe is used to indicate the omission of letters in dialect, in familiar dialogue, in poetry, and in dates, when the century is understood.

I'll; I'm; doesn't; couldn't; 'twas; ne'er; it's this way; the spirit of '76; the Argonauts of '49.

**104.** The apostrophe is used in an arbitrary manner to denote the plural of figures and letters.

Mind your p's and q's. Here are seven 3's and three 7's.

**105. Miscellaneous Marks.**—The brace { } is used in grouping.

$$\{ [a - (b + c)] - d \} \quad \text{Homes} \left\{ \begin{array}{l} \text{by} \\ \text{over} \\ \text{under} \end{array} \right\} \text{the sea.}$$

**106. Ditto marks** (“”) are used to denote that something is to be understood as repeated from immediately above. When any word or expression with its accompanying punctuation is to be repeated, the fact is indicated by writing ditto marks instead or by writing *do.*, the abbreviation of ditto. The use of ditto marks is to be discouraged except in book-keeping, where they serve a distinct and peculiar purpose.

**107.** Special attention to a statement is generally denoted by an **index**, or **fist** (✎). The term *fist* is preferred among printers; in fact, they rarely use the regular name *index*.

---

## THE LETTERING PLATES

---

### MATERIALS AND METHODS OF WORK

**108. Paper, Pencils, Brushes, Pigments.**—The plates of this Section are to consist of alphabets, letters, examples of spacing, etc., laid out in black on the white paper. Therefore the materials to be used will be the same as were used in previous Sections.

The student must observe care, however, to look ahead and see how many plates are to be executed, and then keep himself well supplied with paper, etc. It is well to keep on hand, at all times, a quire (24 sheets) of white drawing paper in reserve.

**109. Method of Preparing and Submitting Plates.** As in the study of preceding Sections, the student should now

read over this entire Section to get the general plan of what is being taught, and then return to the beginning and again read each page with care. Then the plates may be prepared; the directions for laying them out being followed with great care.

---

### PLATE 1

**110. Laying Out the Plate.**—Select from the illustrations of modified Gothic shown in Figs. 1, 3, and 5 the upper-case alphabet that most appeals to you, and then lay it out, on the 20"×15" sheet, within a rectangle about 15 inches long and 9 inches high. No explicit directions can be given for the heights of the letters, and the interspaces, for these will depend entirely on the particular alphabet selected, and the relative sizes of the letters. Simply lay out the particular alphabet you select so as to fit approximately within the 15"×9" rectangle on the plate. It will be a comparatively simple matter to lay out the alphabet in its proper proportions within the 15"×9" rectangle on the 20"×15" plate, because the full-page text illustrations of these alphabets have been arranged in similar proportions. The alphabets, therefore, may be copied in just the proportions shown, but, of course, on a larger scale.

The letters of any of the alphabets in Figs. 1, 3, and 5, may be made with the flat, one-stroke brush or with the pen, as desired, but they must be solid black on a white ground. Black drawing ink, such as previously used, will be suitable for the purpose.

**111. Final Work on Plate 1.**—When the letters of the alphabet have all been completed and properly filled in, place the title, Plate 1: Modern Styles and Spacing, at the top of the sheet as usual, and on the back of the sheet, lower left-hand corner, place the class letters and number, name and address, and the date of completion.

This plate may be mailed to the Schools at this time in the mailing tube provided, or it may be held until Plate 2 (comprising the lower-case letters of this same alphabet) has been



completed; at which time Plates 1 and 2 may be mailed to the Schools together for examination.

Proceed now with the work of Plate 2.

---

## PLATE 2

**112. Laying Out the Plate.**—On the 20"×15" sheet lay out the 15"×9" rectangle, and then letter within the limits of this rectangle the lower-case alphabet shown in Fig. 2. The large-size letters on your plate will be arranged proportionately on your plate just as they are arranged (on a smaller scale, of course) in the illustration shown in Fig. 2. Be sure that the lower-case letters on your Plate 2 bear the same relative proportions (height, etc.) to the upper-case letters on your Plate 1, as do the lower-case letters in Fig. 2 to the upper-case ones of Fig. 1 of the text.

**113. Final Work on Plate 2.**—When the work on this Plate 2 has been completed, the title, Plate 2: Modern Styles and Spacing, should be placed at the top of the sheet; and the class letters and number, name and address, and the date of completion, should be placed on the back of the sheet at the lower left-hand corner.

The plate should now be mailed to the Schools in the mailing tube, as previously directed. If Plate 1 has not yet been sent, both Plates 1 and 2 may now be mailed in the same tube to the Schools for examination.

Proceed now with the work of Plate 3.

---

## PLATE 3

**114. Laying Out the Plate.**—Select from the examples shown in Figs. 8, 10, 12, and 15, an upper-case alphabet of modified Roman and lay it out within the 15"×9" rectangle on the 20"×15" sheet, as described for Plate 1. Block in the letters solid, so that they will appear black on a white field. Use brush or pen, as may be found most convenient. The

same general directions should be followed in laying out this plate and rendering the letters as were given for laying out Plate 1.

**115. Final Work on Plate 3.**—Upon the completion of the letters on the plate, the title, Plate 3: Modern Styles and Spacing, should be placed at the top of the sheet; and the class letters and number, name and address, and date of completion, should be placed on the back of the sheet, at the lower left-hand corner.

The plate may now be sent to the Schools in the mailing tube as previously directed, or it may be held until Plate 4 (comprising the lower-case letters of this same alphabet) has been completed, at which time both Plates 1 and 2 may be mailed in the same tube to the Schools for examination.

Proceed now with the work of Plate 4.

---

#### PLATE 4

**116. Laying Out the Plate.**—Lay out the 15"×9" rectangle on the 20"×15" sheet of paper, and then within this rectangle letter carefully the lower-case alphabet that goes with the upper-case one used for Plate 3. The lower-case alphabets of the modified Roman style are shown in Figs. 9, 11, 13, and 16, and the proper one may readily be selected. As in the case of Plate 2, the sizes of your letters on this Plate 4 must bear the same relative proportions to the 15"×9" rectangles as do the small letters in the text illustrations to their group contours.

**117. Final Work on Plate 4.**—Upon the completion of the lettering on this plate, the title, Plate 4: Modern Styles and Spacing, should be placed at the top of the sheet; and the class letters and number, name and address, and the date of completion, should be placed on the back of the sheet at the lower left-hand corner.

The plate should now be mailed to the Schools, as usual, in the mailing tube. If Plate 3 has not yet been sent, both

Plates 3 and 4 may now be mailed in the same tube to the Schools for examination.

Proceed now with the work of Plate 5.

---

### PLATE 5

**118. Laying Out the Plate.**—Fig. 17 shows a good upper-case modern *Italic*. Enlarge this example and arrange it so that it fits within the 15"×9" rectangle on the 20"×15" sheet. Make the letters appear black on a white field.

The same general directions should be followed in laying out this plate as were given for Plate 1.

**119. Final Work on Plate 5.**—Upon the completion of the letters on the plate, the title, Plate 5: Modern Styles and Spacing, should be placed at the top of the sheet, and the class letters and number, name and address, and date of completion, should be placed on the back of the sheet, at the lower left-hand corner.

This plate may be mailed to the Schools at this time, as previously directed, or it may be held until Plate 6 (comprising the lower-case letters of this same alphabet) has been completed, at which time both Plates 5 and 6 may be mailed in the same tube to the Schools for examination.

Proceed now with the work of Plate 6.

---

### PLATE 6

**120. Laying Out the Plate.**—Within the 15"×9" rectangle on the 20"×15" sheet, letter carefully the lower-case alphabet shown in Fig. 18, making it bear the same relative proportions to the upper-case letters made for Plate 5, as the letters of Fig. 18 bear to those of Fig. 17. It may be that this lower-case modified *Italic* alphabet will not entirely fill the 15"×9" rectangle, but draw it so as to maintain the proportions shown in Fig. 18.

Both the upper-case and the lower-case Italic letters will probably have to be penciled in before the brush or pen work is done on them.

**121. Final Work on Plate 6.**—Upon the completion of the lettering, the title, Plate 6: Modern Styles and Spacing, should be placed at the top of the sheet, as usual, and the class letters and numbers, name and address, and the date of completion, should be placed on the back of the sheet at the lower left-hand corner.

Now, mail the plate to the Schools in the usual manner. If Plate 5 has not yet been sent, both Plates 5 and 6 may now be mailed in the same tube to the Schools for examination.

Proceed now with the work of Plate 7.

---

### PLATE 7

**122. Purpose.**—The work on this plate will train the student to lay out and space letters and words. A great deal of material has been described and illustrated so far on the matter of letter and word spacing, and now the student will be asked to demonstrate that he has understood, and can apply, these directions. No copy of any existing panel of lettering must be made, but the student must actually lay out and space the words and letters as specified, applying to this work the principles and practices he has so far learned.

**123. Laying Out the Plate.**—Within a rectangle approximately 15 in.×9 in. on the 20"×15" plate, arrange, in two or three lines, space, and punctuate the following:

STOP LOOK EUREKA GLOVES THIS WEEK \$2.00

The words as here given are not arranged or punctuated. The letter spacing, the word arrangement and spacing, and the punctuation, are all left to the judgment of the student.

Select some definite letter style, as a modified Roman, or modified Gothic, and adhere to it throughout. Draw the letters so exactly and space them so carefully that there will be no doubt whatever of the style of letter, or the readability of the message.



As before, all letters should be very exactly laid out between accurately drawn horizontal lines, and should be very exactly drawn, so that they are like the example shown. There must be no evidence of the letters having been laid out hastily or carelessly. Block them in solid on the white background.

**124. Final Work on Plate 7.**—When all the lettering for this plate has been completed, place the title, Plate 7: Modern Styles and Spacing, at the top of the sheet, and on the back of the sheet, lower left-hand corner, place the class letters and number, name and address, and date of completion. Plate 7 should now be placed in a mailing tube and sent to the Schools for examination.

If any relettered work on any of the plates of this Section has been called for and has not yet been completed, it should be satisfactorily finished at this time. After all the required work on the plates of this Section has been completed, the work of the next Section should be taken up at once.



# DECORATIVE ORNAMENT

---

## CLASSIC AND PERIOD STYLES

**1. Fifth Stage in Learning to Letter.**—So far, the work has included the first four stages of learning to do artistic lettering. The first stage has covered the practice in free-hand work that would make the finger and hand muscles supple, and produce dexterity in the handling of pencil and brush and also acquaint the beginner with the anatomy or structure of letter forms. The second and third stages of learning to letter provided practice in applying freehand pencil and brush strokes to alphabets of standard letters of all kinds, and familiarized one with the standard styles of letters and alphabets—first Gothic and Roman, and then Italic and Text. The fourth stage acquainted the student with modern styles of letters and letter spacing.

He is now prepared for the fifth stage of learning to do artistic lettering, namely, the study of decorative and ornamental forms that will harmonize with certain styles of lettering.

**2. Method of Study in This Section.**—This Section may be considered as being mainly reference material that will be useful for future work, the illustrations of dignified lettering and appropriate ornament being especially valuable. These illustrations should be carefully studied and the accompanying text read with equal care. Some test work in the form of drawing plates will be required as before. Full directions for the preparation of these plates will be given in the concluding pages of this Section.

**3. Scope and Purpose of These Examples of Ornament.**—When looking at these illustrations, therefore, they should not be considered as mere pictures to be passed over in a perfunctory manner, but each one must be carefully studied for the good ornament, good lettering, and good composition shown in it. Later when the student comes to do lettering for cards and signs of various kinds, whether on the plates during the progress of his course or in practical commercial work, he will not be content to turn out any lettered work that shows letters poorly drawn and proportioned, badly spaced, and poorly designed, but he will keep himself keyed up to produce only work that is up to the standard shown in the illustrations.

The student must not make the mistake of thinking that this present Section is to describe and give examples of modern commercial cards and signs and their decoration. The purpose here is to present arbitrary ornamental forms both classic and modern, that at the proper time can be adapted by the student to cards or signs when he comes to make designs for them. In other words, this present Section is to serve as a presentation of arbitrary decorative forms, ancient and modern.

Later, the student will be taught the practical designing of the lettered bulletin, and numerous examples of the most up-to-date artistic work will then be shown.

**4. Relative Importance of Decorative Ornament.** The letterer who does card and sign work is not as greatly in need of a knowledge of the various classic and modern styles of decorative ornament as is the artist who designs interior decorations, wallpapers, carpets, and rugs, stained glass, textiles, and the like. The most artistic lettered work—panels, cards, signs, bulletins, etc.—is that in which the chief attention has been given to careful arrangement and spacing of the blocks of lettering within the available spaces, the carefully thought-out backgrounds, and the excellence of the drawing and rendering of the letters themselves, with little or no ornament or decorative features.

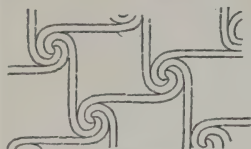


However, cases will arise where the letterer will find it necessary to use ornament with the letters; and in certain cases clients insist on having ornament used when the letterer himself would prefer not to use ornament. The student, therefore, should have some knowledge of the classic and the modern styles of ornament.

**5. Classic and Modern Styles of Ornament.**—Ornament, and the proper use of ornament, are things that require original designing. The decorative artist does not use ornament as a milliner would sew spangles on a hat or as a merchant would hang flags on the front of his store building on some patriotic occasion. For artistic work, properly lettered and ornamented cards and signs, etc., the ornamental forms must themselves be designed as individual elements or motifs, so as to be appropriate for display work, and then must be combined in such a way, with the lettered portions, background spaces, etc., as to form a design.

Ability to do such designing with the use of ornament comes only after the student has familiarized himself with classic and modern forms of ornament. The term *classic*, in this connection, refers to those decorative forms of the old Egyptians, Greeks, Romans, and other peoples, that we have come to realize as the best and most typical forms produced by those nations. It is only through a study of these classic forms that we come to understand the *modern* forms of decorative ornament, or that we are able to design and apply decorative forms of our own.

**6. Typical Ornament and Decoration of Various Periods.**—No attempt will be made here to discuss in detail historic or period styles of ornament and decoration; but, it will be helpful to the letterer to have presented here the general characteristics of the principal historic periods. It must not be thought that these decorative motifs are to be copied just as they are shown. They are to be considered merely as a collection of authoritative historic examples from which there may be selected that form which is best adapted for the lettering work at hand. The decorative forms may then be



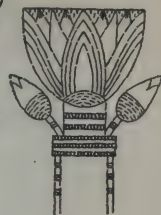
DIAPER WORK



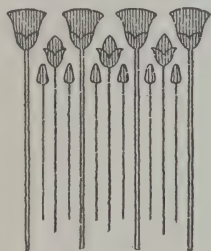
LOTUS BUD



PAPYRUS



LOTUS FLOWER



GROWTH LINES



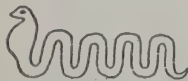
FEATHER



FAN



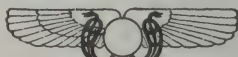
SCARAB



SERPENTINE



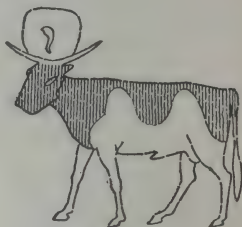
COBRA AND BUDS



WINGED DISK



HAWK



APIS, OR SACRED BULL.

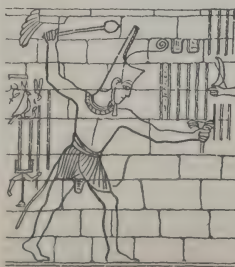
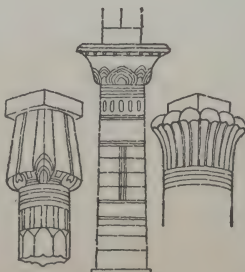


FIGURE WORK—INCISED WALL



COLUMNAR



SPHINX



FIG. 2



# ROMAN DECORATIVE MOTIFS

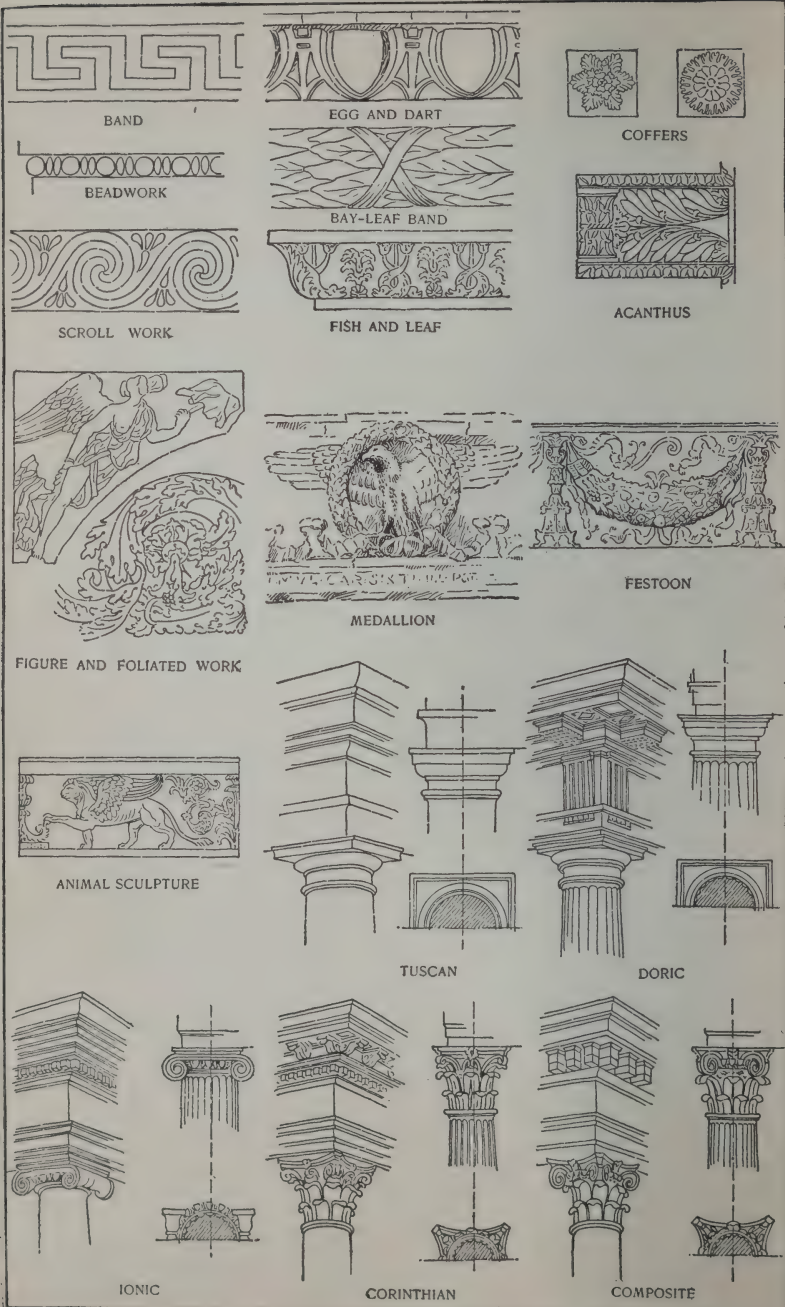


FIG. 3



# SARACENIC AND MOORISH DECORATIVE MOTIFS

## SARACENIC



INTERLACING



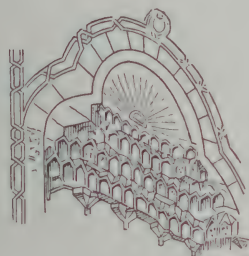
CURVILINEAR



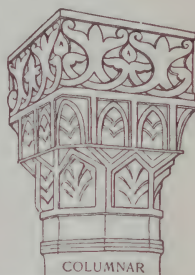
INTERLOCKING



DIAPER



STALACTITE



COLUMNAR

## MOORISH



INTERLACING



DIAPER



SURFACE ORNAMENT



INTERLACING



PANEL TREATMENT



ARCUATED

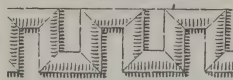


COLUMNAR

NORMAN



CHEVRON OR ZIGZAG



EMBATTLED



BILLET



INCISED WORK

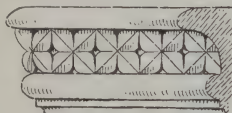


SCALLOP



CAPITALS

EARLY ENGLISH



DOGTTOOTH

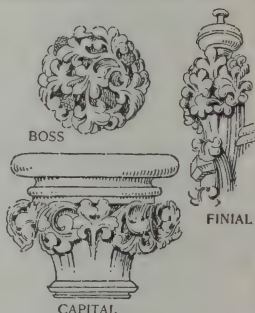


BATTELEMENTED



CROCKET

SPANDREL



BOSS

CAPITAL

FINIAL

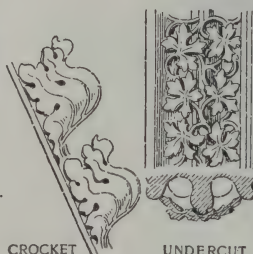
DECORATED



BALL FLOWER

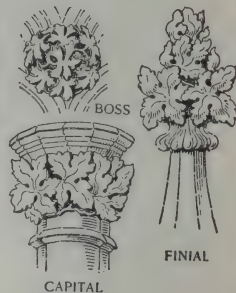


SERPENTINE



CROCKET

UNDERCUT



BOSS

CAPITAL

FINIAL

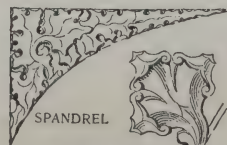
PERPENDICULAR



SERPENTINE



PANELED

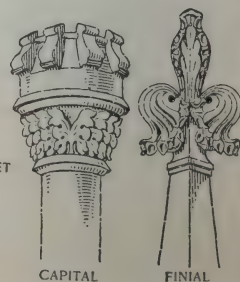


SPANDREL

CROCKET



BOSS



CAPITAL

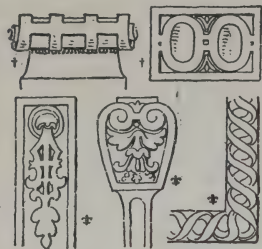
FINIAL

FIG. 5



FIG. 6





STRAPWORK



SCROLLWORK



ACANTHUS



FOLIATED



FESTOONS



SHELL FORMS



BIRD FORMS



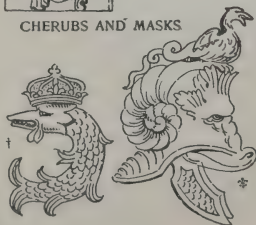
ANIMAL FORMS



FIGURE FORMS



CHERUBS AND MASKS



EMBLEMATIC



CARTOUCHES



PILASTERS





STRAPWORK



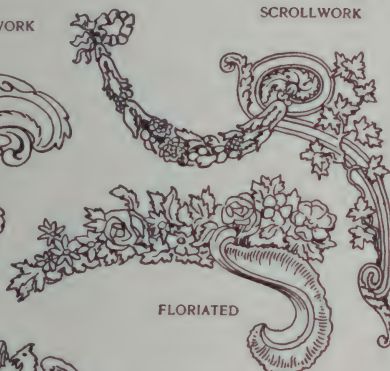
SCROLLWORK



ACANTHUS



FOLIATED



FLORIATED



CARTOUCHES



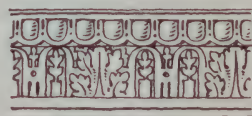
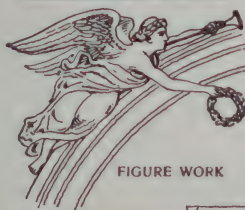
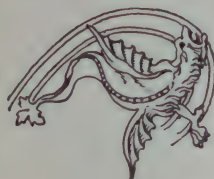
ANIMAL FORMS



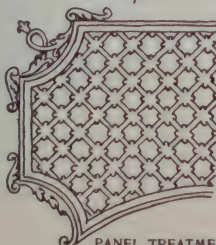
FIGURE WORK



FRIEZE TREATMENT



EMBLEMATIC



PANEL TREATMENT



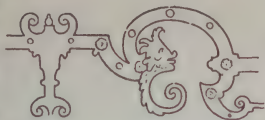
COLUMNAR





FIG. 9

ELIZABETHAN



STRAPWORK

SCROLLWORK

FESTOONS



ANIMAL SCULPTURE

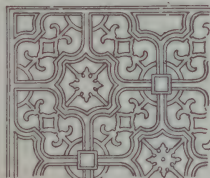


TYPICAL FIGURES



COLUMNAR TREATMENT

JACOBEBAN



DIAPER WORK



SCROLLWORK



HERALDIC



SPANDREL



BIRD AND ANIMAL DECORATION

TYPICAL FIGURES



PILASTER

FIG. 10

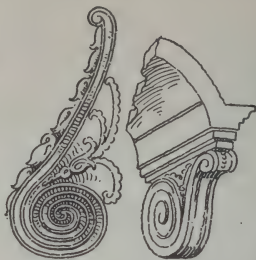




STRAPWORK



SCROLLWORK



ACANTHUS -



FOLIATED



FLORIATED



FISH AND ANIMAL FORMS

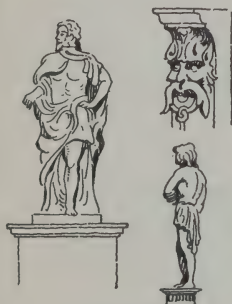
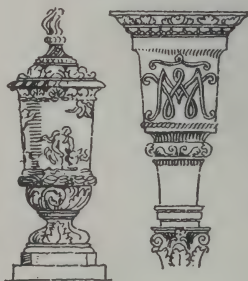
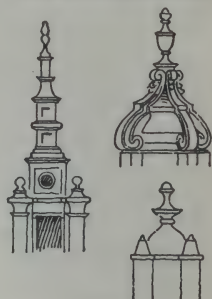


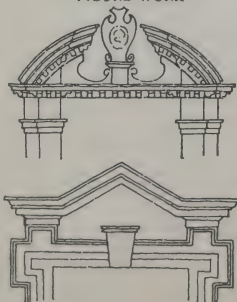
FIGURE WORK



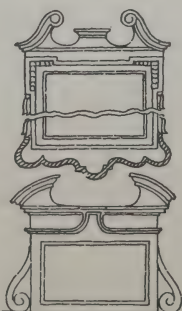
URN FORMS



FINIALS



PEDIMENTS



PANEL TREATMENT



PILASTER



COLUMNAR

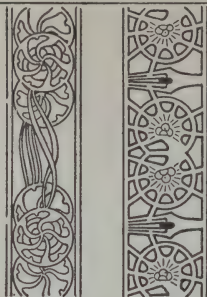




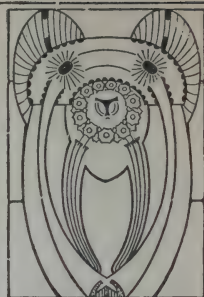
FIG. 12



LINEAR



CIRCULAR



ELLIPTICAL



WEED



FOLIATED



FLORIATED



FISH FORMS



INSECT FORMS



BIRD FORMS



REPTILE FEATURE



ANIMAL FORMS



FIGURE WORK

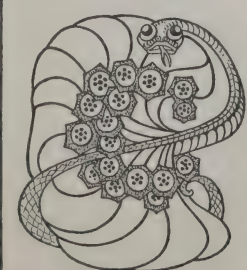


FIG. 13



FIG. 14



rendered in outline, silhouette, half shade, or in any other method that best suits the style and weight of letters employed.

7. In Figs. 1 to 12 are shown motifs characteristic of the Egyptian, Greek, Roman, Saracenic, Moorish, English Gothic, Italian Renaissance, French Renaissance, English Renaissance, and American Colonial, respectively. Figs. 13 and 14 show some modern decorative devices that will combine well with modern commercial lettering, when there is no necessity for adhering to any historic style. A good book on decorative motifs should also be secured for reference purposes.

If there is occasion to use any one of the motifs shown in the pages exactly as it appears here, it must of course be enlarged in a suitable manner to conform with the scale of the lettering. This will not be at all difficult, because all the specimens of ornament shown in Figs. 1 to 14 are clearly drawn, and all details can be readily enlarged as desired. Then they must, of course, be properly rendered in white, gray, and black, in monochrome, or in full color.

8. **Practical Use of These Specimens.**—For example, suppose it were desired to use on a sign the ribbon and wreath ornament at the bottom of Fig. 14. It could be enlarged, as shown in Figs. 86 and 87, to any size, its lines, of course, being made correspondingly stronger and heavier, the decorative roses in the wreath being made pink or red, and the smaller flowers yellow, with suggestions of green-leaf background, the ribbons being a light blue. All outlining could be of a strong black, or a deep, rich brown.



## MODERN ADAPTATIONS

---

### ORNAMENT APPROPRIATE FOR SIGN WORK

**9. Peculiar Requirements of Sign Work.**—Figs. 13 and 14 show specimens of what may be termed modern ornamental and decorative forms, and were introduced simply as typical historic and modern-period styles.

When the letterer comes to design and to use ornament that will be suitable for modern artistic sign work, he must remember the peculiar requirements of this class of work. The ornament must not be the chief thing on the panel, but must be subordinate to the lettering and at the same time serve as an embellishment.

For this reason, considerable thought must be given to choosing the style of ornament that will best harmonize with the shape of the lettered sign, the purpose for which it is used, the kind and amount of lettering, etc. Very rarely, therefore, can ornamental forms be simply appropriated from copies and applied as molded and pressed wooden carved work is applied to and glued upon cheap furniture.

The ornament, usually based on some historic form, must be altered and adapted to suit the peculiar needs of modern sign work.

**10. Examples of Modern Adaptations of Decorative Ornament.**—Several examples of adapted ornament, suitable for practical work, will serve to show the method by which such ornament is selected and used. One of the historic forms of ornament most frequently employed in practical work is the acanthus leaf in its various forms, sometimes as a unit, sometimes in repeating formation as a scroll effect. Such an acanthus leaf formation, as used by the Greeks, is shown in the full-page illustration of Greek Decorative Motifs,

Fig. 2, at the upper right-hand corner, and, as used by the Romans, is shown in Fig. 3, the fourth unit down from the upper left-hand corner, and marked *foliated work*.

A more detailed drawing of the acanthus is shown in Fig. 15, where the natural leaf effect, symmetrically arranged, is shown,



FIG. 15

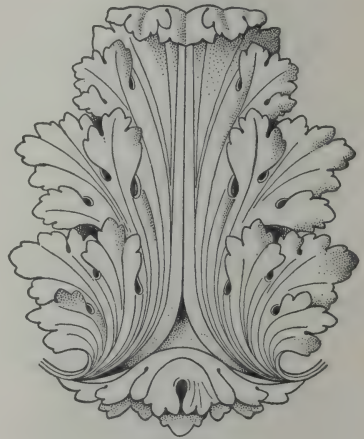


FIG. 16

the decorative and conventional treatment being shown in Fig. 16. A scroll arrangement is shown in Fig. 17, the details of which are really based on the forms of the acanthus leaf, but which have been so elaborated as to make it difficult to identify the acanthus.

With such general forms as already shown, the letterer has no difficulty in designing and painting acanthus scrolls



FIG. 17

suitable for cards or signs. Such a scroll is shown in Fig. 18, the center of which could be colored by having red run in above the band and yellow below it, the centerpiece being



FIG. 18

shaded and modeled to give the convex effect shown. The rest of the scroll could be variegated by beginning at the left with various values of yellow, and running into green at the middle, and finishing at the right in purple or red. All high lights on colors should be lighter values of those same colors.

Other typical examples of artistic sign decoration and ornamentation are shown in Figs. 19 to 24, inclusive. The forms and color schemes of these specimens are very plainly illustrated and the letterer would have no difficulty in enlarging these for use, and in employing these color schemes.

**11.** In Figs. 19 to 24, inclusive, specimens of modern adaptations of the acanthus-leaf ornament are shown in colors. That in Fig. 19 is suitable for use at each side of the top of a panel or rectangle that has an arched or curved

top. In Fig. 20 is a centerpiece ornament, the leaves in the original being a subdued purple, and the center figure of the ornament gray. The large background is a rich maroon. The example shown in Fig. 21 serves as an excellent end ornament for a panel, and the color scheme is very appropriate and harmonious. Figs. 22, 23, and 24 could be used for panel ornaments and corner pieces. All these examples of modern commercial ornament in colors are of the highest types and the student will find it of advantage to draw and paint them for practice so as to familiarize himself with them.

**12. Rococo Relief Ornament.**—A most practical form of relief ornament really based on the acanthus, is the rococo.

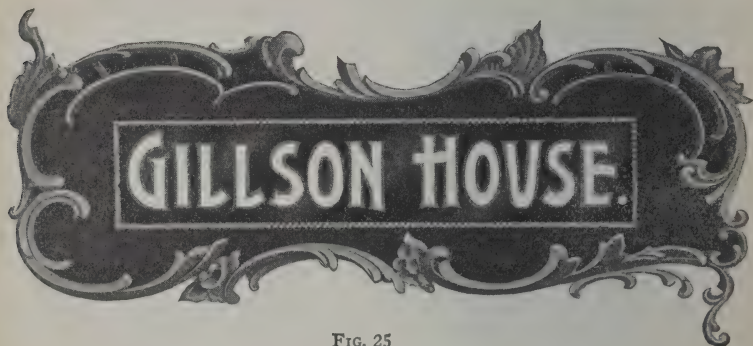


FIG. 25

This is especially useful in borders for signs and for panels in an inscription design. The ornament may be elongated to a considerable extent, or it may be condensed. Thus it can be adjusted to any shape and made to fill many requirements of the ornamenter.

In Fig. 25 there is reproduced a photograph of a glass electric sign. The center panel, containing the name of the hotel, is on glass, and set against the rope border surrounding it. The frame is of wood and the rococo ornament is carved in wood and glued to the face of the sign. The ground of the frame is black smalt, that of the glass is drop black. The letters are outlined in gold and made translucent with sugar of lead. The rope border as well as the rococo relief ornament is gilded, completing a rich and ornamental sign.





FIG. 19



FIG. 20



FIG. 21





FIG. 22



FIG. 23



FIG. 24





**13. Other Forms That Could Be Adapted.**—All the forms of adapted ornament, that have so far been described, have been based on the Greek and Rōman acanthus. Many other historic (or modern) decorative forms are likewise suitable for adaptation for use on modern practical work. Many of those shown in Fig. 14, the page of Modern Commercial Decorative Motifs, could be so adapted. The middle section of border at the left; the symmetrical cornucopias near the top; the *swag* and the wreath at the bottom, etc., could easily be enlarged and appropriately colored for use on signs.

The examples illustrated should be studied with great care with a view to using them later in enlarged form.

**14. Simplicity in Flat Ornament.**—To relieve a plain design, the letterer often places a stripe around the work, and to further add to the neatness of the whole he introduces some simple ornament in each corner. The examples shown here are particularly suitable for sign work. Perhaps the simplest forms are those shown in Figs. 26 to 29, inclusive. The character of this ornament is such that lines and brush marks may be added until the ornament loses its simplicity and becomes a studied ornament, such as is shown in Fig. 26.

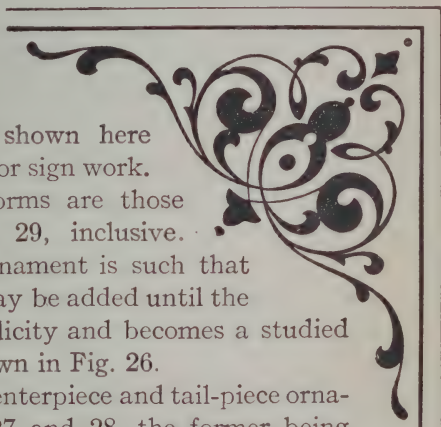


FIG. 26

The simplest form of centerpiece and tail-piece ornament is shown in Figs. 27 and 28, the former being often used where the top line of letters is placed on a curve and the second line is straight. The tail-piece, Fig. 28, is used at the end of an inscription, where the design requires an ornament to fill the space and give it balance.

A more elaborate tail-piece is shown in Fig. 29. This form of tail-piece may be laid in with color in the center field.

**15. Panel Ornaments.**—The flat ornament is subject to diversified treatment and coloring, and may be made as elaborate as the relief scroll. In Fig. 30 is shown an example



FIG. 27



FIG. 28



FIG. 29



FIG. 30

of such an ornament. In designing an ornament of this character, it is necessary to draw carefully only one-fourth of the design. Half of the other end may then be traced on tracing cloth or paper and reproduced on the surface of drawing paper by retracing over carbon paper. In the same manner the remainder of the design may be reproduced. Thus, a design may be quickly made and be absolutely accurate in every detail.

Such ornaments are usually gilded or bronzed, and opaque colors are used for filling in the spaces, such as light vermilion, cobalt blue, green, etc. Where a broad stripe surrounds the panel, this is often crossed at the center of the ornament and becomes a part of it, as shown in Fig. 31.

**16. Panel Ends.**—There are endless combinations of lines and curves that may be applied to flat ornament; and at the end of a panel a design may be used and arranged so as to conform to the irregular shape given to the broad striping. If this be plain, an ornament may be used without reference to the outside broad stripe. If, as is often the case, the border stripe is woven into the design of the ornament, as in Figs. 32 and 33, the end of the panel may be treated as the designer sees fit.



FIG. 31



FIG. 32



FIG. 33



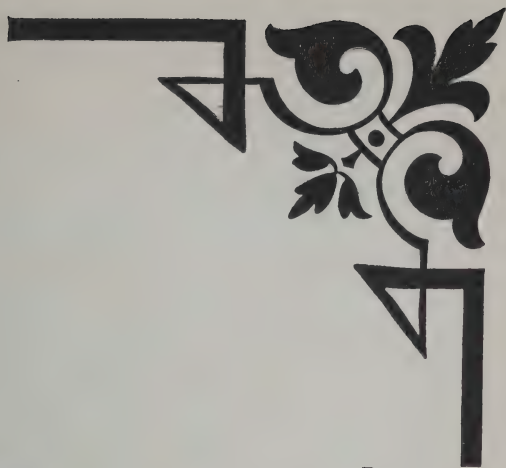


FIG. 34



FIG. 36



FIG. 35

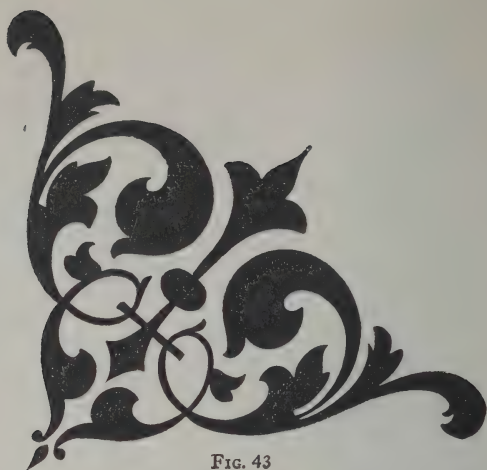


FIG. 43



FIG. 44

**J. H. BARTON.**



**MARKET.**

FIG. 45

may be very well used at the end of a line of letters, but it is often required of the scroll ornament that it either be



FIG. 48

uplicated to the right and left of a vertical center or united so as to diminish equally from a large center to a single stroke. Two examples of such ornament are shown in Figs. 47 and 48, and they are sufficient to illustrate the method by which the

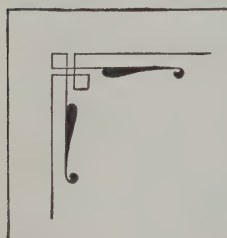


FIG. 49



line ornament may be used in any given space. It is possible, from these examples, for the letterer so to change the character of his ornaments that they will be dis-

tinctively different, and yet conform in a general way to the principles on which this style of ornament is based.

**22. Corner Ornaments.**—When a stripe is used to give a finish to the edge of the card sign, a small neat ornament is sometimes used in the corner. This ornament may enter into the arrangement of the stripe in many ways to give relief to the plain angular finish. It may be made in connection



FIG. 50

with the stripe or independent of it, as shown in Fig. 49. In finishing the edge of the card, a tint of gray, light yellow, purple, etc., may be run on the extreme edge about  $\frac{1}{4}$  inch



wide. Two stripes are often used, either of the same width or a heavy stripe outside and a fine-line inner stripe.

**23. Centerpieces.**—Where a curved line of letters is placed at the top of the card and a long straight line of letters



FIG. 51

follows it, an open space is unavoidably left between the two lines of letters. Unless equal spaces are left above and below



FIG. 52



FIG. 53



FIG. 54



FIG. 55



FIG. 56

the inscription in the form of a margin, this open space is conspicuously in need of something to fill the vacancy and make

the reading matter compact in appearance. To balance the design properly, very often all that is required is some simple ornament such as is shown in Fig. 50; this is on the order of l'Art



FIG. 57

Nouveau and is easily and quickly formed. Another centerpiece ornament is shown in Fig. 51. This is the simplest form of shaded-line ornament and is made with a few free-hand curves of the brush. With a little practice, the curves may readily be made in opposite directions, and one side will be an exact counterpart of the other.

Conventional designs are often used for the centerpiece as shown in Figs. 52 to 56, where Fig. 52 is

the head; Fig. 53, the tree and tub; Fig. 54, the rose; Fig. 55, the sun; and Fig. 56, the tulip. If the inscription calls for a number, or if a monogram, or other symbol may be worked in the design, a wreath, such as is shown in Fig. 57, may be used.

#### 24. End- or Tail-

**Pieces.**—In a book, where the matter ends with less than a full page, the end- or tail-piece is sometimes used. Likewise, when a show-card contains a large inscription a small conventional leaf or ornament may be used at the end of the last line of letters, to fill out the space and give the reading matter

a square solid appearance; or, one may be placed at the bottom as shown in Fig. 58. Fig. 59 shows one style of ornament

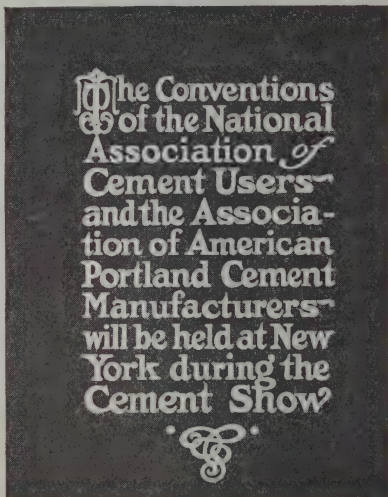


FIG. 58

that may be used at the end of a line of letters. Two ornaments, used as tail-pieces, but calling for more study and time in their execution, are shown in Figs. 60 and 61, used here for the second time.

**25. Flat Scrolls.**—The most profitable ornament to the show-card writer is the flat scroll. It is quickly applied and, in a general way, gives the appearance of a studied piece of work. It may be made either in imitation of the shaded relief or as the rococo ornament. By using a brush well suited to the curved stroke



FIG. 59



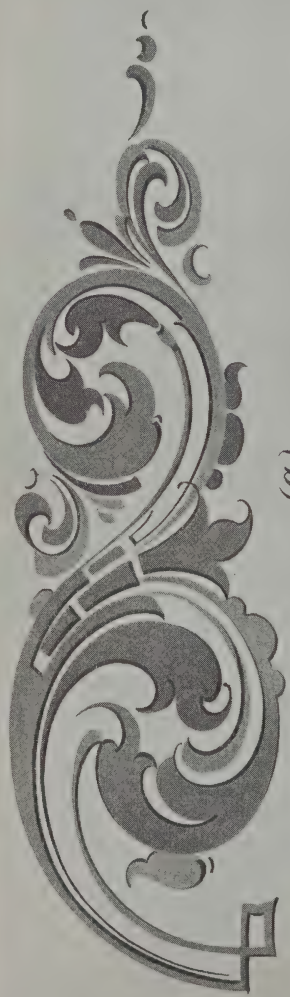
FIG. 60

that begins with a fine line and broadens out into a wide stroke, the relief ornament may be followed without any



FIG. 61

attempt being made to shade the strokes or bring out in detail any of the finer drawing that is characteristic in the relief.



(a)



(b)



The ornament shown in Fig. 62 was prepared on a sheet of 20"×15" paper, and the brush used was a No. 11 red sable. The fine lines may be drawn with this brush turned edgewise, and the heavy strokes with the brush turned flatwise. A very artistic ornament may be made by blending several colors together; for example, starting at one end of the scroll with a neutral color containing purple and gradually adding a subdued shade of red until at the other end of the scroll the red is quite prominent and distinct. Such scrolls are usually lined with some dark or bright color, in harmony



FIG. 63

with the colors used for the body of the scroll. In (a) is shown the colored scroll outlined with a small brush. In (b) is a similar ornament, but in a gray shade. This ornament illustrates how this style of scroll may be fitted to any particular design, or made to conform to any irregular space on the card where an ornament of some kind is required.

Fig. 63 represents the flat ornament of the filigree order in combination with a capital letter.

**26. Rococo Ornament.**—The rococo ornament, which is also a relief ornament, is produced in flat lines and strokes

and with no attempt to shade the strokes. The general effect of this ornament is that of two parallel strokes enlarged at one end, and accomplished with a long graceful sweep of the brush. These lines are often used to make a border to surround a panel, and in combination with other ornament. Fig. 64 shows a simple example of this treatment, while Fig. 65 shows a more elaborate example. In this, dry color is used to assist



FIG. 64

in forming the panels and giving the design color, while the rococo ornament serves as a border treatment to the panels.

**27. Relief-Rococo Ornament.**—Many artistic effects are produced, as in Fig. 66, by first laying in a panel or other design with brilliant opaque or dry color, and then surrounding the design with the gold or silver ornament. But no one should attempt relief ornament until he is thoroughly familiar with brush ornament. However, any one who has had considerable practice in forming rococo and relief painted scrolls, should have no difficulty in embellishing a show-card in relief.



FIG. 65

**28. Floral Decoration.**—The show-card at the present time is subject to every conceivable embellishment, but the one mostly used by the leading card writers is the floral design. To make the card attractive and yet not consume too much time in the work, is the aim of the card writer. Therefore, such flowers as may be made with the fewest possible strokes of the brush, are the most practical to use. The letterer should guard against the common error of attempting forms



FIG. 66

that rarely or never existed. He should confine himself to such common, well-known flowers as daisies, wild roses, lilies, etc. The details of nature as shown in the wonderful formation of plant and flower are well worth a most careful study, especially the details of such flowers as will be reproduced in show-card work. Beautifully illustrated seed catalogs which can be obtained from any florist, or dealer in seeds, plants, etc., will be of great assistance in flower painting.





FIG. 67

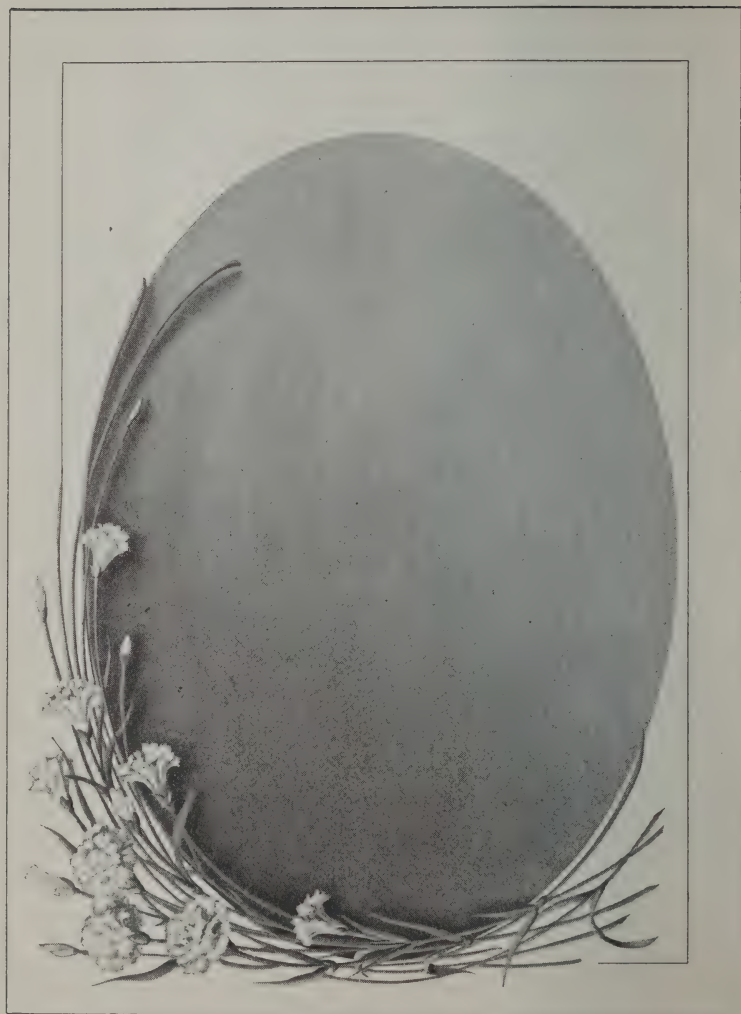


FIG. 68

**29. Practical Application.**—In Fig. 67 is shown a cluster of Easter lilies on a design in which the plain panels are artistically embellished with the floral pieces. They are drawn in reverse. This may readily be done, after drawing one side, by tracing the design on thin paper, reversing it, and then placing a sheet of carbon paper underneath the tracing and carefully locating the design in its proper position. The lines are retraced, forming the design in reverse. To give variety of coloring in a design of this character three shades of green should be used for the leaves of the plant, and yellowish gray for the shading of the lilies.



FIG. 69

Carnations may be used to surround a part panel that has first been given a definite shape with dry color rubbed on the card. Then, as shown in Fig. 68, carnations may be easily and quickly painted around the left and top of panel.

The iris is the most graceful of all of the sweet-flag varieties, and it is often used by professional show-card writers, both

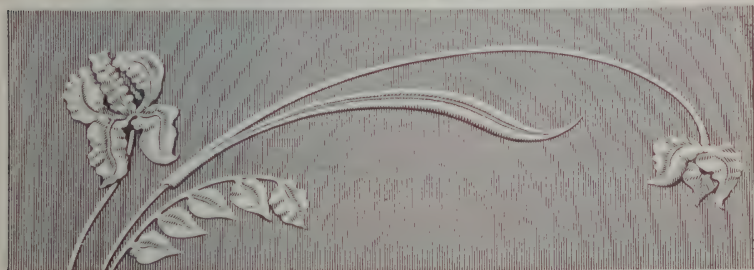


FIG. 70

in the painted and relief form of treatment. In Fig. 69 is shown the detail of the natural flower as taken from a photograph, and in Fig. 70 is shown a relief treatment of the iris.



Fig. 71



Fig. 72



The rose is perhaps the most pleasing of all floral decoration, and if well painted it may add much to the artistic show-card. It is subject to conventional treatment, also to the elimination of detail by painting it in mass and bringing out by the use of strong high lights and shades the detail of the work. As a time saver, this method will be found most profitable. In Fig. 71 is shown the application of the rose when painted in detail, while in Fig. 72 the treatment is in mass.

30. In selecting flowers for show-card decoration, only those flowers that are generally well known and easily recog-



FIG. 73



FIG. 74

nized should be used; also, the highly colored flowers and those that possess a great variety in color should be selected. Among this class are the tulip and daffodil, shown in Fig. 73; and golden calliopsis, shown in Fig. 74; also the pansy, shown in Fig. 75. In the latter illustration, the definite marking of the flower can be followed in the light and dark colors.

For Easter cards and also for other decoration the calla and lily of the valley are used; both of these are most graceful in their outlines. As the leaves are often of necessity used in connection with the flower, they are shown also in Figs. 76 and 77. Other flowers that will be found to be most applicable are the violet, wild rose, wall flower, chrysanthemum, forget-me-not, etc. Wheat, ferns, palms, and swamp cattails are also used in card decoration.



FIG. 75

**31. Eagle, Shield, and Flag.** Among the elements of composition in show-card designing, the eagle takes an especially prominent place. As it is emblematic of freedom, it may be appropriately used in the prepa-

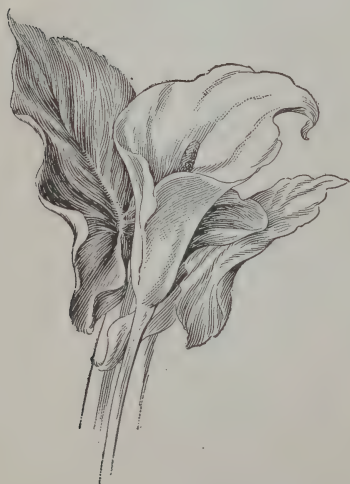


FIG. 76



FIG. 77

ration of signs for patriotic days or organizations. For general decoration, the eagle with a shield or the American flag, is



FIG 78



FIG. 79

used. Fig. 78 shows the shield with laurel wreath and ribbon on which some inscription may be placed and Fig. 79 shows the draped or folded flag.

**32. Owl and Parrot.**—The owl, Fig. 80, is very often used in designing the show-card. Being an emblem of wisdom, it is appropriately used in this connection.

The parrot, shown in Fig. 81, may be used in several ways in illustrating an inscription, or to suit the occasion. For



FIG. 80



FIG. 81

example, such an inscription as the following may be used: "I may be green, but I know Schnapp's Crackers can't be beat." Still other bird forms, and even animal forms, will suggest themselves as being suitable for special purposes.



## HARMONY OF ORNAMENT AND LETTERING

### 33. Importance of Harmony in Lettered Work.

The artistic quality of a piece of lettered work, and in many cases its acceptance by the customer, is frequently dependent upon this matter of the use of the proper ornament with the lettering. A client or customer may not be artistically trained, but the innate sense of the fitness of things will, in many instances, tell him at once if ornament unsuited to the lettering has been used on a card or a sign.

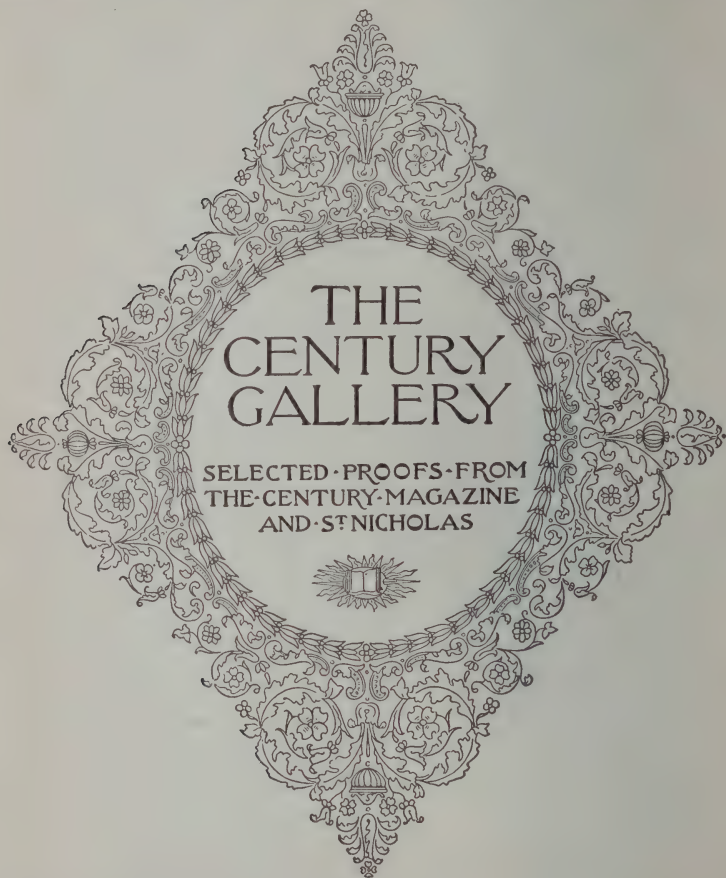
For example, it would be extremely inappropriate to design a piece of lettered work, say for a florist, on which long, graceful, delicate letters of the Italic alphabet have been used, and then use with this lettering a heavy scroll acanthus ornament such as is illustrated in Fig. 18, or the heavy scrolls in Figs. 19 to 24. This ornament would be appropriate for lettering made in a bold Roman style, with heavy vertical members and perhaps block shaded, but not for use with delicate lettering. Fig. 65 is a good example of appropriate ornament and lettering.

It is, therefore, important that one should study and analyze good examples of the proper artistic harmony of ornament and lettering so that he may not only learn to recognize and appreciate such harmony, but also that he may get into the habit of using on the lettered work he designs (when ornament is required), only such ornament as best goes with, or is in harmony with the lettering he has used.

**34. Examples of Appropriate Ornament.**—In Figs. 82, 83, 84, and 85 are examples of ornament and lettering, appropriately combined, that deserve careful study. These examples are not reproductions of commercial cards or signs, but are high-grade examples of appropriate ornament, the principles of which can well be applied to practical work.

Fig. 82 shows ornament that is in harmony with the long, narrow, and delicate upright Roman letter, the harmony being expressed not only by the historic style of the ornament, but by its lightness as well.

Fig. 83 shows the simplicity of a Greek or Roman egg-and-dart border effect, with incidental spots of rosettes, open-work acanthus treatment, etc., as are used appropriately with



*Used by permission of The Century Company*

FIG. 82

a tall upright Roman letter. Such a border would never do for a panel of lettering made with heavy Gothic letters, perhaps block-shaded.

**35.** To harmonize best with decorative Italic lettering, or Italic script lettering, the decorative motifs of the French Renaissance style, Louis XIV, XV, XVI, XVII, etc., or of

• TRAINING • COURSES • IN •

ART

• FOR • COMMERCIAL • USE •

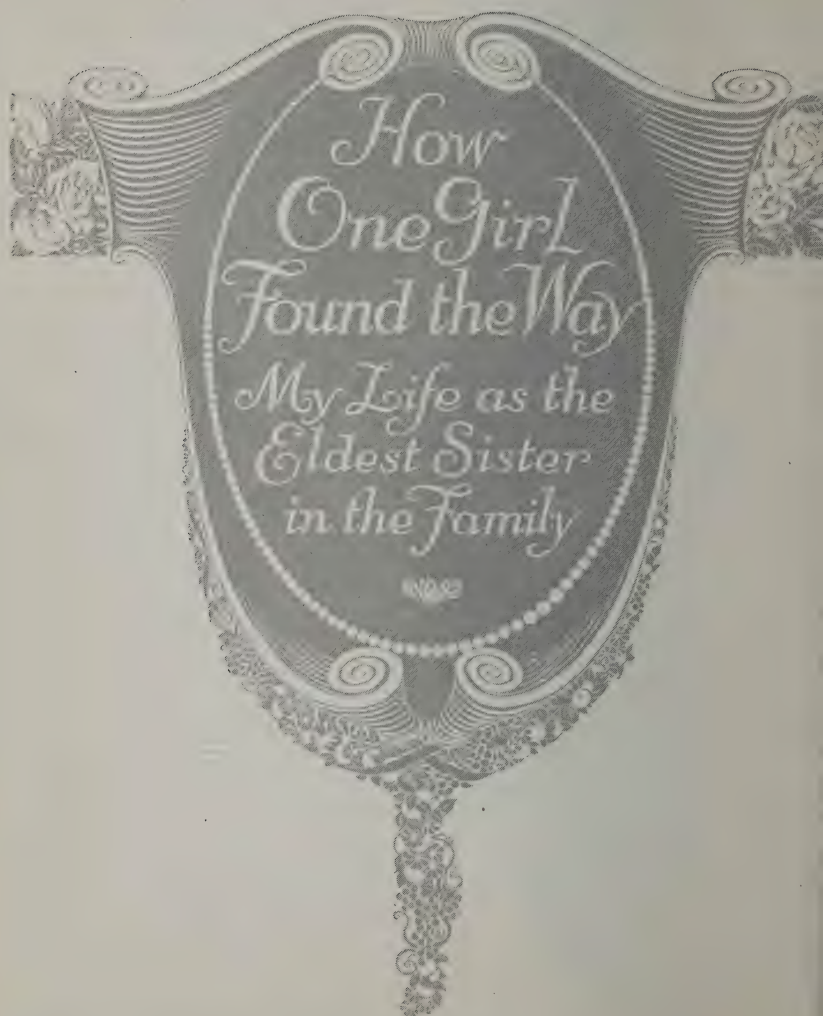


ILLUSTRATING  
• DESIGNING •  
ARCHITECTURAL  
• DRAWING •



INTERNATIONAL CORRESPONDENCE SCHOOLS

INTERNATIONAL TEXTBOOK CO., PROPRS. SCRANTON, PA.



*Used by permission of the Curtis Publishing Company*

FIG. 84



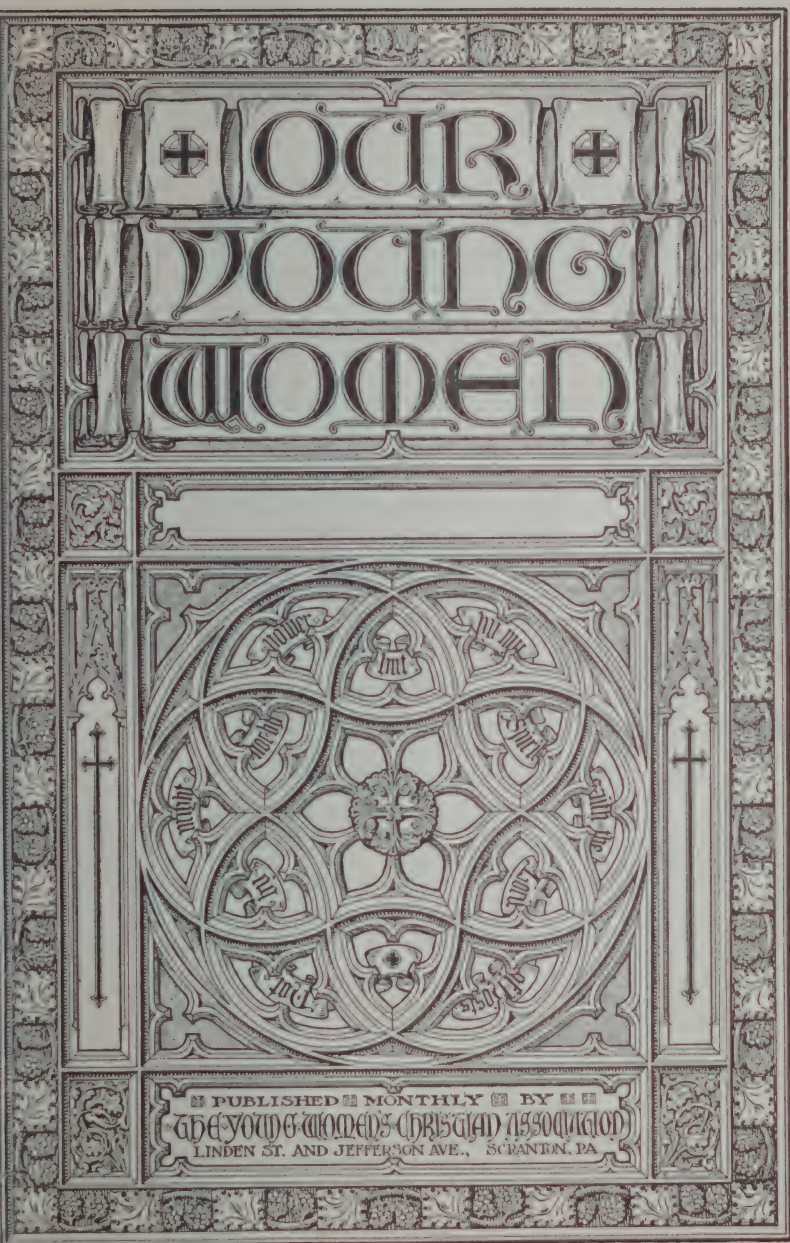


FIG. 85

the English Renaissance style, should be used. The Italic and the script lettering require decorative forms and general surroundings that express grace, refinement, and daintiness, which are best supplied by ornament of the periods mentioned. Fig. 84 shows a specimen of the Italic or script lettering used in a cartouche from and decorative details of the Renaissance period. The lettering and the ornament represent the most refined type of decorative lettering and harmonious and appropriate decorative motifs in use at the present day, and should be studied very carefully.

**36.** In Fig. 85 is shown the proper kind of accompanying decorative work suited to any lettering of an ecclesiastical style, as Uncial Text, or Old English Text. These decorative motifs and details are frankly Gothic, based on Gothic architectural details and running oak-leaf ornament. The sign letterer is frequently called on to do lettering of an ecclesiastical character, especially in these days when churches, Y. M. C. A.'s, Y. W. C. A.'s, and other religious organizations are using publicity methods, and he should be prepared to use the proper kind of lettering and ornament.

**37.** These few examples will be sufficient to show what is meant by ornament being in harmony with the lettering used on signs. The student, however, should extend his observations and analyses farther. Study and analyze other examples of lettered signs to see whether the ornament used is appropriate, and why it is appropriate. Ornamental signs of all kinds, on walls, windows, store fronts, street and field boards, etc., should also be studied.

---

## PICTORIAL WORK

**38. Cards and Signs With Accompanying Pictorial Work.**—While the pictorial and figure work that is used on a certain class of bulletins cannot be considered decorative ornament, it is appropriate to consider it here, because such pictures are frequently used to accompany lettering.

The qualifications of card and sign men do not include, nor are they expected to include, the ability to do still-life, landscape, and figure work in full modeling and full color. Where such pictorial work is seen on cards it is usually the "cut-out" and "paste-on" that is employed, and when seen on bulletin boards, it is usually in the form of the lithographed poster pasted on to the boards. The card and sign letterer has nothing whatever to do with the design, execution, or mounting of such posters. It is the work of a separate and distinct craft.

In those cases where still-life, landscape, and figure work is painted direct upon the bulletins, the work is usually done by expert figure artists who are sent out by the publicity department of the large advertising concerns that paint this work locally. These men are specialists on pictorial work for display purposes, and have been thoroughly trained to do that work. They are not sign letterers.

**39. Pictorial Work, and the Average Card and Sign Men.**—One explanation of the poorly drawn, poorly colored, and inartistic pictorial work that is seen on display boards in some towns and villages, is that the average card and sign letterer attempts to do something that he has never been trained to do, and that is therefore out of his line and beyond him. No card and sign letterer should attempt to do pictorial work unless he has had a specialized training in such work in a thorough and reputable school. Even then pictorial work on cards and bulletins cannot be considered as belonging to the artistic equipment of the letterer.

Sometimes, however, simple still-life and landscape effects that will pass muster, can be drawn and painted by the letterer if certain mechanical aids are used. Some of these will be briefly described later.

**40. Enlargement by Ruled Squares.**—There is, first of all, the ruled squared sheet or guide, which is a small picture or chart of the pictorial work that is to be painted large size on the board. This small picture or chart is ruled with numbered lines and squares. On the board a square or



rectangle of the desired size is laid out and this is then ruled in a similar number of squares to the small sketch, all squares of course being enlarged correspondingly. The lines and details of the picture may then be drawn on the card, board, or bulletin in the same relation to the ruled lines and squares that cross them as is borne by the lines and details of the small picture to the ruled lines and squares on the small picture.

This method of enlarging by ruled squares is shown in Fig. 86 (a) and (b); the portion in (a) representing the small

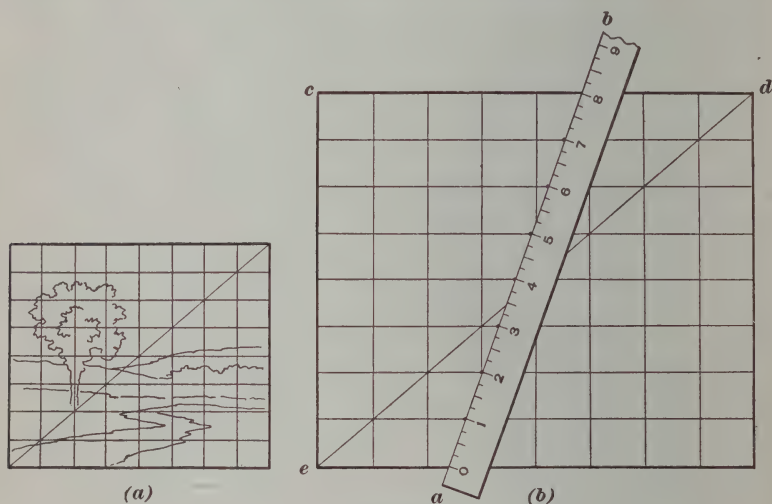


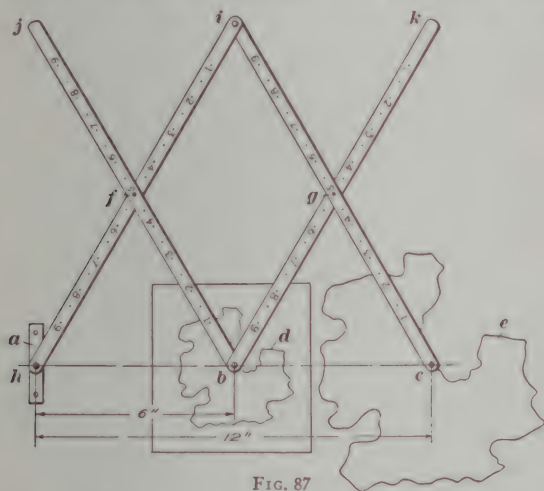
FIG. 86

sketch with ruled squares, and that at (b) the enlarged set of squares for the large picture. To divide the rectangle on the larger drawing, view (b), into a number of equal spaces quickly and to avoid stepping off these distances with the dividers, an inch rule or scale may be used. A number of equal divisions are found on the rule, the combined number measuring a greater distance than the space to be divided, and the scale is then adjusted at such an angle that these divisions will include the limits of the drawing, as indicated in (b). After the vertical distances have been pointed off on the paper along the edge *ab*, lines parallel to *cd* may be drawn,



and where these lines intersect a diagonal line drawn from *c* to *d* will locate all the horizontal divisions of the rectangle.

**41. Enlargement by the Pantograph.**—The device called a pantograph is illustrated in Fig. 87. It is used for copying and enlarging or reducing a photograph, drawing, or painting. The general working principle is very simple. The clamp *a* is fastened to a drawing board; a tracing point *b* is carefully moved around the outline of the picture to be copied and at the pencil point at *c* this same movement is transmitted and a line drawn on the paper, but to a larger or smaller scale. The main difficulty in the use of this instru-



ment is in the adjustment of the arms to produce a drawing of specified scale. In Fig. 87 the necessary enlargement is assumed to be twice the size of the original, which is shown at *d* and the enlarged copy at *e*. In setting the instrument the two screw eyes *f* and *g*, which connect the arms where they cross, are first removed, and the clamp *a* is attached to the drawing board at the left-hand side. Then, on a line *h c*, extending from the pivot *h*, to the right, any convenient distances, in this case 6 and 12 inches, the latter dimension being just twice the former, may be marked off, as at *b* and *c*. The connected arms *h i* and *i c* are extended until the pencil point

at *c* rests on the 12-inch mark. Then the connected arms *j b* and *b k* are arranged as shown, with the tracing point at *b* resting on the 6-inch mark. The arm *b j* must be parallel with the arm *c i*, while the arm *b k* must be parallel with the arm *h i*. In the illustration, the arms cross at holes marked 5 where the screw eyes are inserted and adjusted. The screw eyes must enter only the holes which bear the same number on each of the four arms, otherwise a distorted enlargement will result. Enlargements of any size within the scope of the instrument can be made in similar manner. Some instruments have a scale on the arms which show at once where to place the screw eyes to obtain any desired enlargement. In any case, one arm of each pair of connected arms must be arranged parallel to one arm of the other connected pair, regardless of the size of the enlargement.

#### 42. Advice to the Prospective Pictorial Letterer.

No attempt will be made here to teach the letterer to draw and paint still-life, landscape, and figure work. Those letterers, however, who have much occasion to use pictorial work are strongly urged to undergo systematic training in illustrating or pictorial and decorative work, learning freehand drawing, figure drawing, rendering in wash, water color and oils, perspective, pictorial composition, etc. Such training is needed before any artistic pictorial display work can be done. The card letterer, however, can frequently get pictorial effects by the use of cut outs, and these will be discussed at the proper place.

## THE LETTERING PLATES

---

### MATERIALS AND METHODS OF WORK

**43. Paper, Pencil, Brushes, Pigments, Etc.**—Nothing new or untried in the line of pencils, paints, brushes, etc., will be required for the preparation of lettering plates. The simple technique required for the plates will make their actual rendering an easy matter. Pencil, or pen and ink, or wash, etc., may be used, as seems preferable.

Directions previously given for the use of materials should be borne in mind when executing these plates.

**44. Method of Preparing and Submitting Plates.** The purpose for which the plates in this Section will be prepared and submitted, differs from that which applied in the case of the plates in the Sections that have preceded, and, therefore, the method of preparation will differ slightly.

The plates in this Section are to serve as a test of understanding and appreciation of the illustrations that are given in this Section of the best forms of lettering, and appropriate commercial ornament that goes with them. After carefully examining and analyzing these illustrations, the next task will be to pick out certain ones and to make enlarged drawings and renderings of them on the 20"×15" sheets of drawing paper. Each sheet so prepared and submitted will comprise a *plate*, as explained in the Sections heretofore studied.

In no case will the making of such an enlarged copy be a harder task than training and ability can undertake. A great deal of experience has already been had in connection with the preceding subjects in making enlarged plate drawings of small copies of alphabets of lettering. The training in the freehand drawing of rectilinear and curved forms, with which

the course started, will make drawing the ornamental and decorative forms for Plates 5 and 6 a simple matter.

It will be perfectly allowable to use the system of enlarging by ruled squares, illustrated in Fig. 86, or any other system of enlarging, if he wishes to do so. In all cases the drawing should be kept approximately within the limits of the 15"×9" rectangle on the 20"×15" sheet, and the drawing should not be in *sketchy* form, but should reproduce the accurate appearance of the original.

Plates should be mailed, one by one to the Schools as previously directed.

---

### PLATE 1

**45. Purpose.**—This plate will require one, or several examples if the student prefers it, of classic ornament to be selected and drawn at enlarged size, thereby not only testing the student's taste and preference as to what is good ornament, but giving a certain amount of practice in drawing the ornament.

**46. Laying Out the Plate.**—Select from among the examples of historic and period ornament, shown in Figs. 1 to 17, any individual unit, or group of units, that are considered suitable for adaptation to card or sign work. Then make an enlarged drawing of it in the manner previously described, so as to occupy approximately the 15"×9" rectangle on the 20"×15" sheet.

The student must use his own choice, but, as an example of how the selection and enlarged drawing could be made, reference may be made to Fig. 14 and the units contained therein. For example, a border such as that shown in the lower right-hand corner could be placed all around the inside of the 15"×9" rectangle, the border being made about 1 inch or 1½ inches wide, and the corner ornament shown being used at all four corners. Then the swag, or fruit festoon, shown next to the bottom in the middle immediately above the large wreath and ribbon motif, or a series of such swags, alternating with a few wreaths (as seen at the extreme lower



edge, middle of Fig. 14), could be run across the full length of the rectangle.

The border, swags, and wreaths would not only have to be enlarged, but the lines composing them would have to be made perhaps  $\frac{1}{16}$  inch, or as much as  $\frac{1}{8}$  inch, in width at places, and be made with the red sable brush.

**47. Final Work on Plate 1.**—Place the title, Plate 1: Decorative Ornament, at the top of the sheet, and the class letters and number, name and address, and the date of completion, on the back of the sheet in the lower left-hand corner. Mail Plate 1 to the Schools in the usual manner for examination.

Proceed now with the work on Plate 2.

---

## PLATE 2

**48. Purpose.**—An example of modern adaptation of ornament showing some form of the acanthus scroll-leaf work, will be prepared for this plate. This must, of course, be suitable for practical work, and of the usual enlarged size, and will be a test of appreciation of what is good ornament suitable for modern work. It will likewise serve as a very good drill in actually drawing such ornament.

**49. Laying Out the Plate.**—Select from among the examples of the acanthus scroll-leaf ornament shown in Figs. 19 to 24, inclusive, any individual unit, or group, of ornament that has ornamental or decorative features suitable for modern commercial work. Then make an enlarged drawing of it in the manner previously described, so as to occupy approximately the 15"×9" rectangle on the 20"×15" sheet.

No suggestions need be given as to what selection the student should make; he must make this choice himself. Whatever ornamental form is used must be very accurately drawn and rendered, in pencil, pen and ink, wash, or even color if desired, so as to be a faithful portrayal of the original. No rough sketches nor hastily made drawings can be accepted.

**50. Final Work on Plate 2.**—Place the title, Plate 2: Decorative Ornament, at the top of the sheet, and the class letters and number, name and address, and the date of completion, on the back of the sheet, in the lower left-hand corner. Mail Plate 2 to the Schools in the usual manner for examination.

---

### PLATE 3

**51. Purpose.**—As in the case of the previous plate, the purpose of this plate will be to train both to appreciate and to draw good ornament appropriate for use on modern signs.

In this case, the ornament to be drawn will be some simple form of flat ornament, especially suited for card work, as specified in the directions below, and as illustrated in the pages of this Section.

**52. Laying Out the Plate.**—Examples of modern decorative ornament, suitable for signs and cards, are shown in Figs. 26 to 68, inclusive. From these specimens illustrated, select any individual unit, or groups of units, of ornament that, in your judgment, are suitable specimens for practical work. Then make an enlarged drawing, as previously described, so as to occupy a 15"×9" rectangle on the 20"×15" sheet.

The choice of the specimen must be made entirely by the student; but, whatever is chosen must be very accurately drawn and rendered in the medium that will best portray the characteristics of that particular ornament.

**53. Final Work on Plate 3.**—Place the title, Plate 3: Decorative Ornament, at the top of the sheet, and the class letters and number, name and address, and the date of completion, on the back of the sheet, in the lower left-hand corner. Then mail the plate to the Schools in the usual manner for examination.

If all previous plates in this, and preceding subjects have been completed, then proceed with the work on Plate 4.

### PLATE 4

**54. Purpose.**—The purpose of this plate will be to give training in selecting and arranging, and in actually executing, examples of decorative ornament combined with appropriate lettering.

Many such examples are illustrated in the text, which will aid in deciding what to use.

**55. Laying Out the Plate.**—In Figs. 25, 45, and 63 and in Figs. 82 to 85, are shown examples of lettering with accompanying appropriate ornament. Study these again very carefully, to understand clearly just why a certain kind of ornament needs a certain style of letter.

Then take the specimen of the style of modern ornament that you used either for Plate 2 or for Plate 3 (or any other), and combine it with some lettered words so that the lettering and ornament are harmonious. Something of the nature of Figs. 25, 45, or 63 is wanted, but not a copy of it.

Whatever is selected or arranged to comprise Plate 4 must be a completed drawing or rendering that will show, with the clearness of detail of Figs. 25, 45, or 63 just what the finished design would look like. No rough sketches, or hasty drawing are to be submitted. It is preferred that the arrangement of the lettering and ornament shall be an original one.

**56. Final Work on Plate 4.**—Place the title, Plate 4: Decorative Ornament, at the top of the sheet, and the class letters and number, name and address, and the date of completion, on the back of the sheet, in the lower left-hand corner. Then mail the plate to the Schools in the usual manner for examination.

If any redrawn or rerendered work on any of the plates of this Section has been called for and has not yet been completed, it should be satisfactorily finished at this time. After all required work on the plates of this Section has been completed the work of the next Section should be taken up at once.











Phillips Library



3 6234 00041292 7

